

# The School Musician

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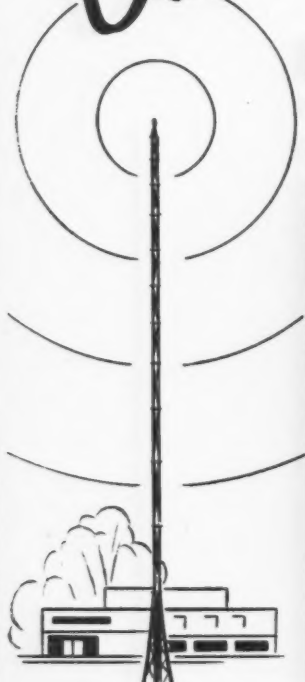


MAY, 1951

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## On the Cover

Beautifully-tailored uniforms, the finest in musical instruments, a hard-working director, and an enthusiastic superintendent is the formula that has spelled success for this wonderful 80-piece concert and marching band from Bent county, Las Animas, Colorado.

Ernest Beerends, the director, says that Superintendent Elmer Burkhard is their most enthusiastic fan. Guess more bands need two E. B.s.

**Forrest L. McAllister**  
Editor and Publisher

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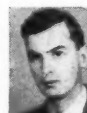
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# The School Musician

28 EAST JACKSON BOULEVARD  
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Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

Volume 22, No. 9

May, 1951

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### Vernon A. Forbes of Scottsbluff, Nebraska

"Attempt to make music classes the most satisfying and joyful experience in the daily life of the student," is the philosophy behind the success of Vernon A. Forbes, this month's choice for "They Are Making America Musical." Mr. Forbes believes that a real balance should be developed between band and orchestra in the school program of instrumental music. He also feels that more compatible working conditions should exist between music and athletics.

As Director of Instrumental Music in the Public Schools, and Director of the Municipal Band at Scottsbluff, Nebraska, his long and varied experience in music education has influenced his Nebraskan colleagues to make him President of the Nebraska Music Educators Association. After graduating from the Howells Nebraska High School in 1918, he received his Bachelor of Music from the University School of Music at Lincoln, Nebraska. This was followed by a B.F.A. in Education and his Master of Music at the University of Nebraska.

Being an outstanding trumpet player, he played trumpet in Lincoln theaters for six years. He was a charter member of the Lincoln Symphony Orchestra and played with them from 1927 to 1944. He was director of the Northeast High School Band at Lincoln from 1942.

For hobbies he enjoys stamp collecting, coins, woodwork, recreation, and reading pioneer history of this area. He is very proud of his family. Mrs. Forbes is a fine cellist, while his daughter is a violinist. She will enter the public school music field next fall. His son is first trombonist for the 43rd Army Band which is stationed at Camp Carson, Colorado.

*"They Are Making  
America Musical"*



A Message to School Musicians Everywhere from the

# BAND of AMERICA

By PAUL LAVELLE, Conductor



Here it is in all of its splendor, the "Band of America," which is the idol of over 1,000,000 young bandmen from coast to coast. Noted for its versatility and modern arrangements, Paul Lavelle plays to the greatest band audience in the world through the facilities of the NBC network.

MUSIC, THEY SAY, is the universal language. Like any language, it is pleasant to hear, but it's much more exciting to speak. There are approximately 9 million high school boys and girls who talk musically nowadays by playing in their school bands. I saw figures recently that said there were 75,000 bands throughout the country, and the number increases every year. It is easy to understand why. Music is not only exciting, it's fun.

Of course, you have to practice. So does a football team. A good band like a good ball team requires lots of hard work. You have to play your own position or instrument, and besides, you have to help the other fellows on your team. It's worth the effort to join your school music group. Band members get into most school activities. Those long hours of practicing pay off.

I remember when I was in school in my home town, Beacon, New York, where my brother Michael was the

local bandmaster. He made me learn every instrument so that I could fill in for anyone who was sick or absent from our band. I had to practice and



Paul Lavelle

practice. I was 11 years old. The first time I marched with Mike's band my big problem was keeping my cap from sliding over my eyes, and my trousers from slipping down.

Another time I was playing the bass drum. It was bigger than I was and I could hardly see over it. We were parading along an unpaved street when I fell into a hole! My head popped through the drum and while spectators laughed, I caught up with the parade and whacked the drum rim for the rest of our route.

There was another time when the cymbal player was out and I had to take over his job. The cymbals were big and heavy; I had a time with them! Next day at school my hands were so tired I couldn't write.

Well, from high school I went to Julliard School of Music, then into a symphony orchestra before I formed "The Band of America." I made mu-

(Turn to page 39)

# STRINGS Are on the MARCH EVERYWHERE



The old "bug-a-boo" that stringed instruments are so difficult to play—that only the highly-talented youngster should attempt to learn these instruments, has been exposed as a fraud. Today thousands of young boys and girls in the elementary schools throughout the nation are proving that stringed instruments are easy to play. And are they ever having fun in their classes!!!

THE STRING SECTION is the backbone of the orchestra and in building an orchestra it is important that the director should have at least a rudimentary or working knowledge of the strings. This does not mean that the director need be a performer but that he should understand the playing fundamentals of the violin, viola, cello and bass viol and know how to overcome the various string problems such as bowing, position and intonation.

## STIMULATING INTEREST

In order to obtain the best results, string players should start while in elementary school. Children in the fourth and fifth grades make excellent material for string players. It has been proven that grade school boys and girls desire to play stringed instruments if they have had the opportunity of hearing and becoming acquainted with them.

Some High School orchestra directors have made a practice of taking their string ensemble to the grade schools in their districts and presenting programs of interesting and familiar string music. This demonstration points up the individual use of the violin, viola, cello and bass viol. Bernard Fischer, Director of the Schurz High School in Chicago, has been very successful in promoting

strings through these programs. Children are intrigued by programs of this type. They feel that since the High School musicians enjoy playing, it must indeed be great fun to play a stringed instrument.

Adam Lesinsky, who has been doing splendid work in developing string players in the Whiting, Indiana schools, recommends that the school own and maintain a number of string instruments which can be used year after year by beginners and which make it possible for the director to choose his own players and select the students best adapted to strings. After a student has been successful in learning to play a school instrument, his parents are usually willing to purchase a better instrument for him.

Mr. Lesinsky has a "perfect balance" in his orchestra and can always count on an abundance of string players, some being constantly on the waiting list. He believes that since the majority of public school instrumental music teachers have specialized on band instruments, these teachers should be encouraged to organize orchestras and teach all the strings. He states that they will discover, as many others have, that they are capable of doing fine work and that they will find it a fascinating undertaking.

Music educators are becoming aware of an ever-increasing interest in strings. Many High Schools and elementary schools are establishing string classes and orchestras. Consequently there will be a greater demand for instrumental music directors who can teach strings and direct orchestras. We believe it would be of considerable advantage to any band director to become acquainted with all the instruments of the viol family.

## TEACHING METHODS

There are a number of excellent up-to-date instruction books available for the teacher of beginning strings. The teaching materials written by Adam Lesinsky, Gilbert Waller and Merle Isaac are being successfully used by many string teachers. We believe that the important point in selecting material is that the teacher can derive the most benefit by studying the various methods and then selecting the one which he feels would be best suited to his own individual style of teaching and which will best apply to his particular situation. If problems should arise, we would advise the string instructor to contact any of the outstanding string teachers. School music directors and public school string teachers are most cooperative and realize that serving music is a noble un-

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dertaking, for music is the golden thread which, when woven into the pattern of our daily lives, broadens the intellect, warms the heart and enriches the soul.

#### STRING CLINICS

Band instrument instructors who are interested in starting String Classes should make every effort to attend the various String Clinics which are being offered to all music educators and string teachers. Lyon & Healy in Chicago aggressively sponsors periodic String Clinics which are always well attended. Here noted string educators such as Gilbert Waller and Adam Lesinsky conduct actual demonstrations of successful class techniques and procedures. These informative clinics give evidence of the dealer's desire to cooperate with and serve the music educators and string teachers. Demonstrations of this kind are proving of inestimable value not only to string teachers but also to band directors who wish to start string classes and orchestras in their schools.

As an example of the increasing interest in the advancement of strings, the University of Illinois School of Music is sponsoring annual string instrument clinics and conferences. At these meetings music educators receive up-to-date information regarding detailed graded teaching material, developments in the science of teaching, the selection and care of instruments and the most modern teaching approaches and procedures. Here string teachers receive the vital inspiration and stimulus of working together intensely with outstanding pedagogues and music directors.

#### SELECTION OF SUITABLE STRINGED INSTRUMENTS

A band director who is planning to teach strings should select his student violins, violas and cellos with considerable care. The difference in price between an ill-fitting, poor-sounding and entirely inadequate violin and one with well-seasoned wood, good workmanship and satisfactory tonal quality, is surprisingly small. Often the selection of the proper violin outfit makes the difference between the success or failure of the student.

Student violins should be of standard measurements and correct size. Violins are obtainable in full size,  $\frac{3}{4}$ ,  $\frac{1}{2}$  and  $\frac{1}{4}$  sizes. As a rule, children of 12 years of age and older can use a full size violin, 9 to 11 year old students usually require a  $\frac{3}{4}$  size violin, 6 to 8 year olds need a  $\frac{1}{2}$  size and still younger students use a  $\frac{1}{4}$  size instrument.

We cannot over-emphasize the importance of the proper size violin for the beginning student. If an instrument is too large, it will cause a strain

Written Especially for The School Musician

*By Otto Leppert*

String Consultant, Chicago, Illinois



The tremendous amount of interest being shown by Band Directors, Catholic Sisters, Orchestra Directors, and Music Supervisors in class String work everywhere is typified by this picture showing Professor Gilbert Waller, National MENC String Instruction Chairman, conducting a class String clinic at Lyon & Healy, Chicago, Illinois.

on the arm, tension in the hand and will result in poor position and faulty intonation. The student thus handicapped will very likely become discouraged, lose interest and perhaps discontinue his lessons. This is also



Mr. Leppert

true of other stringed instruments. To meet the increased demand for smaller student instruments, a leading musical instrument manufacturer is now making small-size cellos and string basses which can be played by children as young as eight years of age.

The student violin should be properly constructed of seasoned woods. Good fittings with ebony fingerboard, fitted ebony pegs and ebony tailpiece

are also highly recommended. The bridge should be of the right height and should be individually fitted to the instrument. The sound-post should be correctly set as it has an important bearing on the tone of the instrument. We feel that it is always advisable to use a good grade of strings considering the great difference in tone and small difference in price between poor strings and those of good quality.

The selection of a suitable bow should not be overlooked. A good grade of Brazilwood or Pernambuco with ebony frog should be preferred. The bow should be straight, well-balanced, strong but flexible.

This writer has often been asked to recommend and select violins for beginning students. Our preference is for a good grade student violin, either an Old German or Old French commercial copy or a modern instrument made in the violin centers of Mittenwald or Markneukirchen, Germany or Mirecourt, France. In these districts violin makers have been constructing stringed instruments for generations in the proud tradition handed down by their fathers and grandfathers. Here every instrument is correctly made with proper measurements, good workmanship, materials and finish.

We would recommend that any string teacher, desiring information on stringed instruments, should contact a dealer who specializes in supplying instruments of this type. For example, Lyon & Healy in Chicago maintains a staff of violin experts who will inspect, regulate and adjust each

(Turn to page 26)





Smartly uniformed, the University of Southern California Football Band demonstrates a disciplined, precision field show that thrills the fans beyond description. Known from coast to coast as the "Trojans" their tousled simulated swords are in keeping with the uniforms that indicate their challenge to all.

University of Southern California's —

# "TROJAN BAND"

IT MAY BE the stirring strains of "Fight On For Old SC" that you hear. Or the thrilling tempo of "Conquest."

Either will herald the approach of the famous 110-piece University of Southern California band, largest and finest on the Pacific Coast.

This smartly-uniformed, precisely-drilled marching band, which is noted for its musicianship, is directed by Clarence Sawhill, vice-president of the College Band Directors National Association. Tommy Walker, who joined the band staff upon his graduation from SC in 1948, is assistant director. He plans the half-time formations during the football season and drills the marching band in them. Ted Otis is the baton-twirling drum major, a job Walker had when he was a student.

Ralph Rush, head of the music education department in the SC School of Music, and Clement Hutchinson, woodwind instructor, also are key men in the band organization.

One of the nation's leading music educators and bandmasters, Sawhill directs three bands at SC. He has an 80-piece concert band which is greatly sought-after for out-of-town concerts, the larger football band and a smaller varsity band.

All are conducted to provide training for professional music and educa-



Clarence E. Sawhill, Vice President of the NCBA, is the director of this wonderful University band.

tional work, perpetuate University spirit and traditions and give every musician on the campus an opportunity to play worthwhile music in a group.

The concert band is composed of outstanding musicians. It is made up of a special instrumentation which provides full harmony in each section

and places the music in a symphonic category. The literature ranges from early classics to contemporary works of outstanding members in the group. Concert band musicians form the nucleus for all activities stemming from the band department.

The SC concert band played at the opening of the California-Western division of the Music Educators National Association in San Diego March 19. Sawhill also directed the same meeting the first performance of the all-Southern California high school band which he just helped organize for the southern section of the California School Band and Orchestra Association. The 68 high school musicians from 27 high schools also played at the Fullerton, Calif., music festival April 20 and later in Bakersfield and Los Angeles.

As another part of his work with high school musicians, at least 1000 boys and girls come to SC for high school band day each year. The massed bands are conducted by Sawhill in the Los Angeles Memorial Coliseum between the halves of a Pacific Coast Conference football game, and the high school musicians also perform marching and letter stunts planned for them.

The Trojan football band is composed of members from both the concert and varsity bands. A few addi-

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tional musicians represent a cross section of the campus enrollment. Music for this group is of traditional, popular or appropriate current appeal. The Trojan football band is SC's pride.

The varsity band is a secondary group providing training for the concert group, for music education students studying secondary instruments and for students who have limited time to devote to band activities. From the varsity band comes a volunteer group for basketball games, pep rallies and small unit groups requested at various campus events.

At SC the band department functions as part of the School of Music and Associated Students of Southern California. The department has its own barracks-type building on the campus and a part-time drill field, but has hopes of getting larger quarters when a new building is built for the School of Music.

All SC bandmen are bonafide University students working on undergraduate and graduate degrees or special duties on the campus. Admission to any of the three bands is obtained through try-outs before an examining committee from the department.

A Bachelor of Music degree with a major on any band instrument is available through the curriculum of the School of Music. This produces applied music teachers on all instruments. Many graduates are band directors in high schools and junior colleges throughout the Southern California area. Last year, 42 of the 44 graduates were placed in such positions.

The SC concert band played public concerts last year in San Diego and San Bernardino and always gets more requests for appearances than it can accept.

With 20 years experience in teaching in the band field, Sawhill emphasizes, first of all, that his bands be musically sound. He insists upon good equipment, and this year SC outfitted the band with new instruments and new uniforms, the flashiest ever worn at SC.

"A band should be considered as a service organization to a university in addition to its scholastic advantage," Sawhill said. "Since it is an organization that is placed in the foreground of university activities and is called upon for many functions, it must be outstanding in every way."

At SC, the band plays at football, basketball and baseball games, track meets, rallies, parades, alumni meetings, dedication ceremonies for new buildings, convocations and at commencement exercises.

The concert band plays an annual formal spring concert in Bovard auditorium at which a well-planned pro-

**Written Especially for The School Musician**

*By W. S. Duniway*

**University of Southern California, Los Angeles**



Director Sawhill has developed the University of Southern California Band into one of the finest symphonic bands in the country. The versatility of this highly-talented group blends itself into the timbre of a pipe organ, symphony orchestra, or the true tone of the modern American band.

gram of the best material available is presented.

"This is gratifying to the members for their participation, to the audience for the sheer delight of beautiful music and to the university for supporting and maintaining the organization on the campus," Sawhill said.

High-calibre out-of-town concerts he considers stimulating to all concerned. Sawhill has also instituted a series of twilight "pops" concerts on the campus. The band plays out of doors to more than 1000 persons seated in chairs, on the grass, in cars, on the steps of nearby buildings.

Band clinics are held as often as possible with music directors and their students from nearby high schools and colleges invited to hear the SC organizations rehearse and perform the best music for bands.

"A good musical organization makes for better citizens as well as better musicians," Sawhill believes, "and a clinic helps in many ways."

Band work continues at SC even during the summer session when teachers from many states enroll.

Sawhill came to SC in 1947 from the University of Illinois where he had been on the faculty nine years. He taught five years at the National Music Camp at Interlochen, Michigan, and also instructed in Kansas high schools.

A baritone horn and trombone player himself, Sawhill's knowledge, like that of any good band director, naturally goes far beyond these two instruments.

He works continually for better and better music, and the bandmen under his baton respond enthusiastically.

A member of the football band at

SC spends three hours a week in rehearsal plus two and one-half hours on Saturdays before a game in addition to the game time. This adds up to about 1190 man-hours of work each week for just seven minutes' performance on the field.

The great feature of the SC football band's formations is that all music is



Tommy Walker is Mr. Sawhill's very able assistant director.

specially arranged by Frank Erickson, a student, and the music and stunts are synchronized.

Movies of all half-time stunts are taken by the SC Department of Cinema and used as training films. The cinema department is also making a feature film in sound and color about

(Turn to page 44)

# All Children Can Play PIANO

By  
*Leah Curnutt*

School of Music, De Pauw University  
Greencastle, Indiana

AN ACQUAINTANCE WITH THE PIANO should be the privilege of every child as a part of his experience in music in the elementary grades. Used as an outlet for creative efforts in the kindergarten and primary grades the piano can become a center of attention when the pupils have reached a period of expanding musical experience and when there is greater concentration on the details of music reading. We are not thinking of a small group of children meeting after school or during the noon hour with a teacher who is unfamiliar with the school music program. We are referring to a normal classroom in any elementary school, a fourth grade, for example, where the children are enjoying an exploration in music. There is singing, listening to music, active participation in rhythms, songs are "acted out"; new melodies are created by the children; new words have been added to a song which has been changed from major to minor; children are learning how music looks when it is printed in their piano books, their song books, or in the music books for clarinet, violin and other instruments; and, these children are learning how to interpret the array of symbols by actually applying their newly acquired knowledge as they play the piano.

Let us look in upon such a class. The teacher plays a song which walks or marches along as the children come into the room. There is an expression of pleasurable expectation on the face of each child as the class moves along in time to the music with a light springing step, arms swinging freely, heads, shoulders and spines in alert posture. The teacher greets her class and plays the melody of a familiar song for them. They recognize this little folk tune which Hungarian children have also enjoyed, and join in singing it. The design of this song is orderly and balanced. The children feel comfortable and united as they sing. Today the teacher suggests that the children think about the tune or melody of this little song which they have just sung. What makes it such a pleasing tune? They discuss the poem briefly, commenting upon the mood and picture which the words portray and they agree that this poem



Keyboard Experience and Class Piano are gaining in popularity in schools everywhere. Children in the elementary grades who have this training are better choral singers and make better band and orchestra players when they reach Junior high and high school. Many supervisors of music are planning to put Keyboard Experience into the regular curriculum in the Fall.

must have a cheerful melody to express the thought of the words. Next they sense the phrases of the song and express these curves with their arms and on the blackboard. They have discovered that one idea is used three times in this delightful little song, and they are pleased to find that music, to be appealing, need not be complicated or difficult. Now they consider the melody line, whether it goes up or down, whether it steps or skips. The children enjoyed drawing this melody in the air as they heard it "inside their heads" this time.

And now to the "swing" of this music: Why are we able to march and keep time with this song? After thinking about it, John answered, "Because it has a drum beat". Mary said she thought the song has a heart beat. So the teacher played the song again as some children stepped the rhythm pattern of the song, and others clapped the "heart beat". The teacher revealed that the melody and the "swing" or beat of the song were both expressed in the picture of the printed music. So they examined the notation of this song on the blackboard and in their music books. She told them that they

had heard this melody with their ears and they had sung the song with their voices; they had expressed the rhythm with their bodies and they had seen the picture of the music; now they were ready to find that their fingers were ready to "sing" this song upon the piano.

The teacher asked the children to place their right hands in the air and to feel the rise and fall of the melody in the fingers as they sang the song. Once more they played in the air as their eyes followed the notation on the blackboard. Then they opened the cardboard keyboards and placed them across the schoolroom desks. The teacher asked the children to find the D chord on the keyboards. As she demonstrated this position on the wall keyboard in the front of the room, she reminded the class that this was the chord they had used last lesson to accompany "Row Your Boat". Now she sang the folk song of this lesson and played it on the wall keyboard. As the children sang the song and played the melody on their keyboards, the teacher moved about the room to observe the hands at work. The teacher found certain alert children who had "caught

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on" quickly and she touched them on the shoulder. At this signal two of these children moved to the piano bench and two other pupils took places beside the piano. A child counted, "One two three four, one two ready play!" This was the preparation for the group ensemble of singing and playing which followed. One child at the piano lost out during the contrasting phrase but the rhythm was not marred because there was no stopping and no striking of the key. The momentum of the singing carried the music along and the teacher complimented the child because he was able to think the melody and resume playing before the song was finished. The two children who had been watching beside the piano now slipped to the piano bench from the left side of the piano while the players moved to the right away from the piano. Two other children had moved to the piano quickly but without apparent haste and were awaiting their turn to play. The pupils who had played at the piano sat down beside certain children who had raised their hands to indicate they wished to have some help. Another child gave the start-counts and the playing and singing was resumed.

When the music period was almost over the teacher nodded to a child who went to the record player in the room. Keyboards were quickly and quietly folded and books were put away. A child announced that the concert committee for this week had chosen "March of the Little Lead Soldiers" by Pierne, a French composer. The class became a group of attentive listeners who followed the little lead soldiers until the last musician was safely back in the box. There was a moment of quiet and then the bell called the children back to the reality of the classroom.

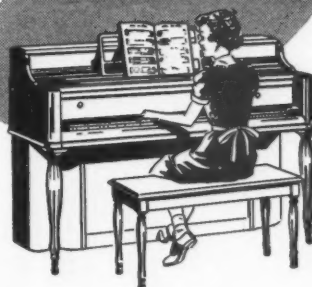
#### Another Type Class in Group Piano

In addition to piano as a classroom tool where children may play the key-tone and chords for each song, where they may play a simple chord in the rhythm of a skip or march, where they may learn to play five finger melodies in many keys in either hand and learn to harmonize simple melodies,—the children of the fourth grade can advance in piano performance as a classroom activity wherever there is a capable teacher and a satisfactory time allotment in the daily schedule. Very successful classes of this latter type may be observed in LaPorte, Indiana, where each child in the fourth grade has piano four days a week. There is always singing in the piano class and the fifth day of the week is given over entirely to singing songs from a cumulative list. As a result of this piano

work in the schools, many more private teachers are needed in the city to accommodate the students and parents who wish to study privately. The piano teacher in the schools has organized an adult class in music appreciation which has become an evening which is reserved on the calendars of many grown-ups in the city. This fine program of music has proved to be an extension of music and a desire for more music on the part of many people outside the school and it insures increased interest in civic concerts and all community music enterprises as well as greater awareness and interest in the entire school music program.

A piano program in the schools has many other values which should be listed. Among these values are social contributions, desirable human relationships and purely musical values. The child who has been trained to play as a result of successful opportunities with the group is equipped to play the kind of piano which is needed in many social and family situations, that is, to be able to chord by ear, to play hymns fluently and to read readily; it trains for accompanying and for solo performance. The child trained in the piano class learns to play naturally and easily before others. Desirable human relationships may be pointed out when children of varying social backgrounds are given equal opportunities to create music together, and the class situation contributes to a feeling of "belonging". The purely musical values are many: there is development of a fluent sight reading and a fluent style of playing; there is a development of a strong rhythmic sense through group participation; there is recognition of simple chords, ear recognition of intervals, phrases and melodies; there is discovery of form and analysis in little pieces, practical application of music theory, such as time notes, keys and chord spelling. There is increased interest in good piano playing, music literature and appreciation of music. This training will be a contributing factor to the performing ability on any instrument including voice. This means a strengthening of musicianship which will result in better bands, orchestras and choirs. But more important than any of these values is the realization on the part of the student that music study demands personal discipline and attention but it rewards by giving personal, emotional and aesthetic satisfaction. The pupil in the piano class develops in music as an individual and as a member of the group while he is privileged to make music upon an instrument which will be a source of joy and pleasure to him throughout his entire lifetime.

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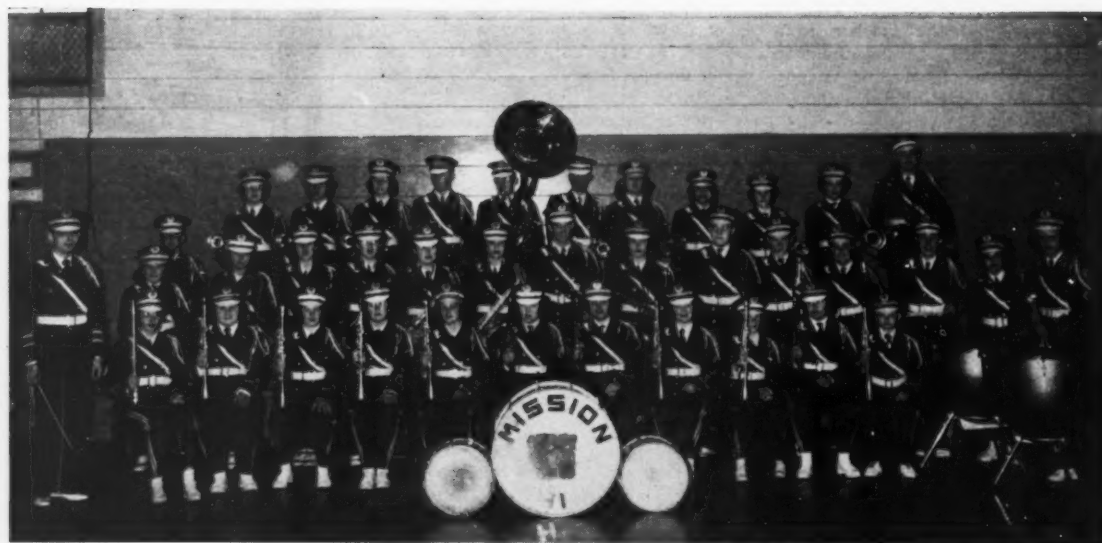
*Pianos*

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# Good Music Comes From SMALL SCHOOLS



Yes, Good Music does come from Small Schools. Though only two years old, this 37 piece Band from St. Ignatius, Montana, has proven again that an enthusiastic conductor plus a Sympathetic Superintendent plus aggressive Parents spells lasting success.

"It is Possible to produce good music in a small school." This has been the thought behind the development of the music program in Mission High School. The story of this development may be of interest to administrators and music directors in other small schools.

St. Ignatius is a small town located in the mountains of Western Montana. The population of the town is 850. Principal occupations are farming and logging. The High School has 138 students.

Our objective has been to have as many students as possible, sing or play the best music possible. To do this it was necessary to raise the prestige of the music department to that of athletics and other departments. Development started with the band. Although it consisted of only sixteen members the band was treated as if it were a large organization. Discipline was strict, tardiness and laxness were not tolerated. We could not afford the luxury of believing that because we were small we were not expected to play well. Band was scheduled regularly and credit given toward gradua-

tion. Class instrumental lessons were started and everyone in the band was required to attend one lesson a week. (Since there are no private teachers in St. Ignatius all the students receive instruction at school.) The school already owned caps and capes, so we added white ducks with blue ribbon sewn down the legs. This gave the band a snappy appearance and made the students and townspeople "take notice." Articles in the local paper describing the progress of the band and performances at football games secured public interest right from the beginning.

At the football games we used a wide marching formation to make the band look as large as possible. Very simple maneuvers were used but they were done with precision.

After football season we acquired three new members who had been on the team and later on we added more until we had a total of 24 members. It has always been necessary to share some students with other organizations. This is an important point in a small school.

After things began to run smoothly,

we decided to recruit new members. Musical aptitude tests were given and the results were sent to the parents of the successful students. A nearby music store presented an instrument display at a P.T.A. meeting to which those parents were specially invited. Before the display the band presented a twenty minute program of marches. As a result of this drive, forty five new students were enrolled. Beginners classes were quickly started and a junior band was organized. During the year the band performed in as many public functions as possible. Always we raised our standards as high as we could.

As the climax for our first year a spring concert seemed very fitting. We rehearsed for three months for the concert. During this time the sections of the band competed to see which could play the most music acceptably well. We publicized the concert for weeks in advance. The night of the concert two high school girls dressed in evening gowns stood at the entrance to hand out programs and welcome everyone who attended. After the concert it was evident that we had





Daniel S. Hiestand, Jr., Director of the St. Ignatius, Montana, High School Band.

succeeded in raising the prestige of the band. Students, faculty members and townspeople could not believe that it was our band they had heard. We played class C and D music with as much style and polish as possible.

Part of the money raised from the concert was used to send the most promising band member (not a senior) to the annual two week summer music camp sponsored by the University of Montana.

I would like to point out that during the first year we did not attempt to raise money by donations from the public. We felt that it would be better to use what we had and show how well we could use it, before asking for more. The same applied to the school board; we felt that we should produce worthwhile results before asking them for more money to run the music department.

We now have 38 members. Our principal objective this year was to purchase uniforms. The drive for funds was preceded by articles in the local paper describing the progress of the band, the value of music to the community, and our need for uniforms. Band members canvassed the town and countryside giving "Band Booster" pennants and buttons in return for donations.

Local businessmen donated very generously; the P.T.A. sponsored a talent show and dance (at which the newly organized dance band performed) and donated the proceeds to the uniform fund. After six weeks our goal was reached and the uniforms were purchased. In appreciation the band presented a "Thank You" concert to the community. This concert marked the first performance in our uniforms.

Written Especially for The School Musician

## By Daniel S. Hiestand

Director, St. Ignatius High School Band  
St. Ignatius, Montana

We made a definite point of accounting publicly for the money we had collected. The people were told just how their money was used. This did much to promote public relations.

After the uniforms arrived, we had no place to store them. The Vocational Agriculture Department came to our rescue by building cabinets for the uniforms and the rapidly expanding music library. In return the dance band donated its services at a "Sweet-heart Ball" sponsored by the "Vo Ag." boys.

At present we are working on our "Second Annual Band Concert." We also plan to attend the district music festival which will be held late in April in Kalispell, Montana.

The band has received praise from several large Montana newspapers as a result of its performance at the district basketball tournament held in Missoula. This plus a new set of timpani has greatly spurred practice for our coming concert and festival.

Today, toward the end of its second year, the band is a recognized organization in the school and has the full

support of the student body and townspeople.

Last year, due to scheduling problems, it was difficult to develop the chorus. However a Minstrel Show was presented in the Spring to promote the interest of the students and public in chorus work. This year we have a mixed chorus of seventy voices. The chorus presented a sacred cantata at Christmastime. Special invitations were extended to all the church congregations in the area. As a result of this and the interest in music which was created by the band, the chorus gave its first public performance to a packed house.

Present plans include a Spring Concert and attending the district festival.

Without the co-operation of Mr. Seljak, our superintendent, and Mr. Clawson, our principal, this development would have been impossible. Since they believe that music has much to offer the school, the community and the individual, they have helped us in every way possible. Only through this spirit of co-operation has it been possible to build up our music program.

## My Superintendent Believes in Music

### Superintendent's Message

EVERY SCHOOL ADMINISTRATOR, I am sure, wants a fully rounded curricular program in his school. He wants the vocational balanced with fine arts and general educational subjects. He also wants curricular balanced with extra-curricular and he would like to have the extra-curricular balanced among themselves. For years competitive athletics provided for all of the enhancement of school pride in our school. The citizens rated our school by the action of the football or basketball teams. If we lost a game, school and community morale went tumbling downward. In other words, all of our eggs were in one basket and it seemed that they were broken often. The students also had the feeling that they must succeed in athletics or they would be total failures in their school careers.

Two years ago, when Mr. Hiestand made his appearance at our school, the Music Department was practically non-existent. Through a simple discussion of objectives desired, our music department went to work very slowly at first, never ordering, but

just pushing. Every item that they wanted from the school district and community was justified. A full account of money spent was given to the community and the community left to judge as to whether they had received value for their money.

After two years of activity that Mr. Hiestand will describe for you, I will certify that we do have the following things:

1. A spirit of co-operation between the music department and other departments of the school.
2. A favorable amount of respect from the community for the band and choral groups.
3. A per pupil cost much lower than the cost of vocational subjects.
4. A participation in music of over 70 per cent of the entire high school.
5. A condition whereby losses in sports are compensated by fine renditions by the band or chorus.
6. An increase in school pride as opportunity is advanced for more students to get into the limelight.

EDITOR'S NOTE: The superintendent's message was submitted by Mr. Harland D. Seljak, Supr., St. Ignatius Schools.

# When I Judge DRUMS

During a recent conversation with Mr. Forrest McAllister, I was asked if I would write an article that would enlighten the young drummer upon some of the things that a judge looks for when he is judging a percussion contest.

The student should, first of all, acquaint himself with the rules of the contest, then set out to see how well he can master all of the subjects. There is only one correct way of doing these various requirements and that is where your judge fits into the program. He is looking for perfection in your playing, and if it isn't there it is his duty to give you constructive criticisms which will enable you to correct these faults.

Let's start out with our equipment. You enter the contest room, give the judge your music and then take up your assigned position for playing. Your field drum is slung with the sling over the right shoulder around the neck, one end diagonally across the front and the other diagonally across the back of the body. The drum hook is in line with and three inches to the right of the left hip bone. (You are standing at attention, of course). The top of the drum is about three or four inches below the waist and tipped to an angle of about 45°, low side to the right. NOW. If your drum sling was on the left shoulder, the drum tipped to the left, or was nearly flat, was too much to the right or left, your feet were not together—those are the things the judge is looking for.

Maybe you don't have a field drum, so you use the school concert drum. You set the drum on a stand in the same relative position as the field drum is slung, with high side to the left, low side to the right. IF you had the high side of the drum towards you, the low side away from you, like a wash board, or the top nearly flat—those are the errors the judge looks for.

The judge thinks—I wonder if his sticks are the correct weight, is the head tension correct, are the snares adjusted right? If so his drum should sound snappy. You strike the drum, it sounds tubby—you have erred again in your drum adjustment.

Your right stick should be gripped between the thumb and the second joint of the forefinger about 4 or 5 inches from the butt end. The second finger should close around the stick to assist in the execution of the strokes, the rest of the fingers just



Mr. Harr

loosely around the stick. IF you gripped the stick in the center, didn't close the fingers around the stick, if your little finger sticks out—the judge will have more comments.

Your left stick should be gripped about four inches from the butt. It should fit in the socket between the thumb and first finger, and rest across the third finger between the first and second joint. The first and second fingers should be curved towards the stick (some prefer to rest the first finger on the stick). IF the fingers stuck out straight like rabbits' ears or the stick rested in between the

second and third fingers—you again are in error.

Now that you are ready to play, the judge will no doubt ask you to play the Long Roll. You will start very slowly with two single strokes with each hand, then increase the speed until you reach the speed where you change from the single strokes to a stroke and a bounce with each hand. The judge will watch to see that you start with the left hand, then he will listen to hear how smoothly you can go from single strokes to the stroke and bounce. He will then see how smoothly you finish closing the roll and finally check to see whether or not you take the same amount of time coming out of the roll as you did going in.

I believe that all drummers should learn to play all twenty-six of the drum rudiments as prescribed by the National Association of Rudimental Drummers. In contest, all rudiments should be played open-closed-open. The closed speed should be at march tempo. I cannot tell you which of the rudiments you will be required to play, as requirements differ in various parts of the country. In Illinois, in the High School contests the contest chairman rules whether or not the rudiments are played. The Illinois Grade School Band Association requires the long roll, the five, seven, nine, thirteen and seventeen stroke rolls, flam accents 1 and 2, and the paradiddle. The long roll and paradiddle are to be played open and closed, the short rolls are not.

On your solo you will be checked on the following points; sticks must form a 90° angle, beads should not be over two inches apart; you should play in the center of your field drum, just off center of your concert drum; your interpretation, time figures, tempo, the accuracy with which you play, your expression, accents, rhythm, clean cut rolls, rudiments, and how well you have memorized your solo.

When practicing your solo, keep the above points in mind. Don't try to see how loud you can play, remember, your drum may be played just as artistically as any of the other instruments of the band.

Written Especially for The School Musician

*By Haskell Harr*

Nationally Known Drum Judge  
and Teacher, Harvey, Illinois

# Choral Section



Address all Correspondence to The School Musician, Choral Editor

## Can School Choirs SING Like PROFESSIONALS

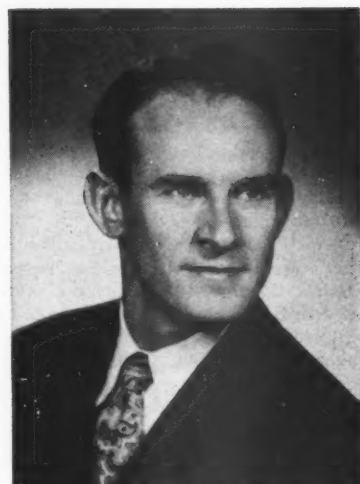
*Can college music be performed on a professional level? Since its inception in 1938, the North Texas State College Choir has consistently attempted to prepare and present choral music that challenges the performer and listener alike.*

Many of our vocalists are going into professional work. Some are now preparing for careers as professional singers with advanced study in Italy, France, and New York. Some are preparing for college teaching, church choir conducting, and private studio work. Even more will be going into the public schools of the southwest, where conducting and choral activities will occupy a main part of their teaching duties. Each year we have requests from superintendents for teachers who have had the intensive training experienced by members of the North Texas Choir. Learning by doing still seems a very satisfactory experience in these days of de-emphasis on specialized techniques, and again seems to bear out the conviction of many musicians that there is no substitute for thorough and consistent practice in the development of a technique, whether it be instrumental or vocal.

In the past ten years, the North Texas Choir has completed 27 performances of major choral works with symphony orchestras. Compositions performed include Bach's "Mass in B Minor" and "St. Matthew Passion"; Brahms' "Requiem"; Walton's "Belshazzar's Feast"; Prokofiev's "Alexander Nevsky"; Rachmaninoff's "The Bells"; and Kodaly's "Psalmus Hungaricus." Because of the proximity of Denton to Dallas, the majority of the performances have been with the Dallas Symphony Orchestra, under Jacques Singer, Antal Dorati, and Walter Hendl, conductors. Concerts with the Houston Symphony have been conducted by Ernest Hoffman

and Frederic Fennell, and the choir sang one program with the Wichita Falls Symphony under Frederic Balazs. Can there be any richer musical experience for the music student than singing the world's greatest choral music with top conductors and major orchestras? Such performances can serve as a source of inspiration and guidance for the prospective teacher or performer in the years ahead. Only a consistently high level of performance can make the perpetuation of such musical opportunities possible, and that level can be maintained only through much diligent rehearsing with the high goal of music perfection constantly in the minds of the performers.

Each season as the group changes in personnel, graduates continually return to participate in performances of both new works and works previously performed in past seasons. The holding power of great music professionally performed seems to bring them back, and they enjoy the renewed participation even more.



Mr. McKinley

The annual tour of the North Texas Choir has carried the group into all the southwestern states. The choir has made over 450 appearances, and has sung over several major networks. It



Because the North Texas State College Choir from Denton, Texas, can blend its voices into harmonious pictures which are painted on the canvas of sound, the choir travels thousands of miles each year in order to answer the requests for concert appearances that come from far and near. Frank McKinley is their creative conductor.



has performed for the Southwestern Music Educators Conference, the Texas Federation of Women's Clubs State Convention, the Texas State Teachers Association, the Oklahoma Music Educators Association, the Texas State Legislature, The Texas Music Educators Conference, the Baptist General Convention, the National Federation of Women's Clubs, the National Federation of Music Clubs Convention, the New Mexico Fine Arts Series, and the Southern Association of Colleges and Universities Convention. Any Student at North Texas State College is eligible to audition for the choir, and each year several non-music majors have been members.

One of the advantages of choral music is that it gives the singer a chance to perform fine music on a level approaching that of the professional without the pressure of individual public performance. Opportunities for public performance as a member of a highly-trained choir performing the best of choral music can give the young singer confidence and flexibility in his voice, improve his musicianship, increase his sensitivity, and develop his general musical knowledge. To realize these advantages, the conductor must be particularly alert in his program building. To combine materials that have solid musical value and audience appeal, one must search diligently in the vast repertoire of choral composition. It has been our experience that good music will stand repeated rehearsing and will last through the particular season when used while poor music becomes boring and loses its inspiration in rehearsal and performance.

## Eminent Ladies of the Podium

### No. 9—Dorothy E. Wassum of Denver, Colorado

Situated in the great gateway to the Rockies, Denver, Colorado, Dorothy E. Wassum directs one of the finest school music programs in America. She is eminently qualified to be the Director of Music, having received her B.M. degree from the University School of Music at Lincoln, Nebraska, and her Master's degree in mu-



sic at Northwestern University of Illinois. Her majors are in Piano, Public School Music, and Theory.

While teaching at Woodbine, Iowa, for five years, she developed music classes

for all grades—Junior and Senior high school instrumental and choral work, private voice, piano, and all band instruments. One hundred children made and played their own tune-playing instruments.

Later while heading the vocal department of South Denver High she expanded the department from 275 to 450 in very short order. A great believer in music for everyone, she plans great emphasis on community sings for all children. She works hard at school-community relations and activities by appearing before civic, church, and educational groups regularly.

She has a wonderful philosophy about music education. It is most beautifully expressed in her own words. "Music is Life and therefore it can become an agency for disciplining of the emotions, training the body, exalting the spirit, and thrilling all participants. I do not believe we have begun to teach its possibilities for boys and girls. In the great game of teaching music we use our energies in one of two ways: either as researchers for beauty, music for thrills, or else we go about picking up loose ends in discipline, control, shoving, pushing, and other uninteresting activities. The music teacher who is enthusiastic for excellence cannot but inspire the spirit he leads. *It truly is music for thrills.*"

Her biggest thrill comes each year when for four nights 4,500 elementary school children, 1,200 Junior high, and 1,500 Senior high, vocal and instrumental, join together in a gala Festival of Music.

Dorothy E. Wassum is truly an "Eminent Lady of the Podium."

ing and loses its inspiration in rehearsal and performance.

This season the North Texas Choir commissioned Tom Scott to write "The Prodigal Son," a setting for chorus and narrator from James Weldon Johnson's "God's Trombones." Mr. Scott is well-known for his choral compositions and arrangements of folk-songs and spirituals; he is also famous as a ballad singer and lecturer on folk music. This particular work has proved to be one of the most interesting and singular compositions the choir has ever performed. It has thrived under constant rehearsing; its interesting, intricate rhythms have greatly increased the ability of the singers to manipulate difficult rhythmic patterns. It has made the preparation and performance of other works easier.

In 1949 the North Texas Choir had the privilege of recording for RCA Victor with the Dallas Symphony Orchestra. The main work involved was Zoltan Kodaly's "Psalmus Hungaricus," which was performed in Hungarian. Antal Dorati, then conductor of the Dallas Symphony, supervised the teaching of the text in collaboration

with a choir member of Hungarian descent. The choir itself performed Kodaly's "Jesus and the Traders" as a separate side. It was a fine musical experience for the students to prepare a work with such a degree of finesse, and will be remembered long after those hours of rehearsing that went into the recording are forgotten. John Rosenfield, in the Dallas Morning News, October 9, 1949, writes: "This chorus and its now lengthening tradition is one of the proudest achievements in southwestern educational circles. The values of Choral experience to the 200 or more students is incalculable and not yet duplicated in any other university. The boon to a large listening public is of equal importance. The industry and high ambition of the NTSC chorus matches its results. And now it is honored by a place in Victor's Red Seal catalogue."

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# Chicago Class A High School Bands Finish in Three-Way Tie

## Chicago H. S. Band Contest Tie Three Class A Bands

Oscar W. Anderson, Assistant Director of Music, Chicago, Illinois, has announced that three Class A bands tied for top honors.

Final decisions of the judges were: 1st Divisions, Austin, Farragut, and Lane; 2nd Divisions, Schurz, Marshall, and Harrison.

The judges for this very close contest were Graham T. Overgard, Wayne University, Detroit, Michigan; King Stacy, Boys' Vocational School, Lansing, Michigan; and Eugene Weigel, Ohio State University, Columbus, Ohio.

## Instrumental and Choral Team Up for Ind. Festival

The annual Cass County Music Festival took place in Logansport, Indiana, April 6 at 7:30 P. M. All ten schools of the county were represented in a joint concert of 300 chorus members and 250 band members. Approximately 3,000 people witnessed the performance.

The choral group, directed by guest conductor Richard Schoenbaum, appeared first on the program, with guest conductor David Hughes and the band next. Major-ettes from all participating schools twirled on one march. The concert ended with a festival finale selection for band and chorus.

Guest conductor Richard Schoenbaum is director of the choir at Valparaiso University, Valparaiso, Indiana. Guest conductor David Hughes is chairman of the orchestra department and director of student teaching at Jordan College of Music, Indianapolis, Indiana.

General chairman for the festival was John Socin of Royal Center. Other music directors participating were Jack Henderson, Galveston; Blythe Terwilliger, New Waverly; Frances Conrad, Twelve Mile; Edith Benge, Young America; Millicent Condon and Clarence Marocco, Washington Township; Florence Kreigh, Metea; Katherine Beardsley, Lucerne; Joseph Huffman and William Marocco, Logansport; and Mr. Socin, Royal Center.

## New Junior Bagpipe Band to Pipe Chiefs in Canada

Nova Scotia, which claims more Scotch descendants in Canada than any other sector, will have something new and typically Scotch added to it this year. St. Ann's Gaelic College, near Braddeck, N. S., will have two junior bagpipe bands registered for five-week courses.

Reason for the bagpipe course is that a welcome piped by bands is planned for the arrival of Chief Flora MacLeod from Scotland next August for the annual gathering of the clans.

## Branigan New Head of U. of Ill. Music School



Duane A. Branigan is new Head of the University of Illinois School of Music.

Urbana-Champaign, Ill. — Duane A. Branigan, Professor of Music at the University of Illinois, who has served since last September as acting Director of the School of Music, has been named full Director by the University's Board of Trustees, effective September 1.

A concert pianist, organist, and teacher, Professor Branigan has been on the faculty of the School of Music since 1936. In 1947 he became assistant director of the school, a post he held until last fall when he was asked to fill in for Professor John M. Kuypers. He has had other administra-

## Dallas, Texas, Band Party Draws 2,000 Teenagers

The academic routine of the Highland Park High School in Dallas, Texas, was interrupted recently to make way for rehearsals and performances of more than 2,000 school musicians. Forty bands, orchestras, and choruses from Oklahoma, Missouri, and Texas, were assembled for this Sixth Annual Highlander Music Festival.

The group holding honors for the greatest traveling distance was Frank Coulter's 81-piece orchestra.

Concerts, pageants, and parades reigned supreme during this gala teenage party of American music.

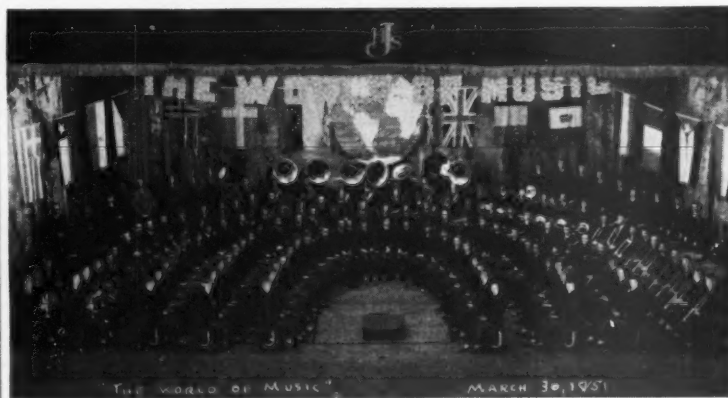
## Daredevil Comics Change Key to Music Teen Story

Music education as a wholesome force in the life of young people will be featured in the June issue of Daredevil Comics, a publication of Lev Gleason Publishing Company. This will be the third time in the past year that this magazine has used the influence of the comic medium to impress its readers with the benefits of music.

utive duties in the School of Music, including the directorship of the summer session.

Professor Branigan holds two degrees from Oberlin College, a Bachelor of Arts and a Bachelor of Music, as well as a graduate degree from Northwestern University. He studied piano with Egon Petri and Daniel Encourt in Europe and came to the University of Illinois from the Chicago Latin School for Boys where he was director of music.

He has been frequently heard in piano recitals at the University and in various metropolitan communities. Professor Branigan is national vice president of Pi Kappa Lambda, scholastic honorary in music.



"The World of Music" was the theme of the Jackson, Minnesota, Band as it saluted the United Nations in their annual concert on March 30, 1951. Under the baton of Arnold J. Alstad, we believe this band truly portrays the harmony that can and will one day bring the real Peace to the world.

## Vandercook College Sets "Student Summer Program"

The Vandercook College of Music has made great plans for a "Student Summer Program". According to Lee W. Peterson, coordinator for the college. Twenty genuinely practical and worthwhile courses

will be offered to High School Students by Nationally Known Authorities.

Peterson further states that the six weeks program will get underway on June 18th and run through July 27th.

A Bulletin describing the student program may be secured by writing to: The Vandercook College of Music, 1655 Washington Blvd., Chicago 12, Ill.



One of the proudest moments in the life of Clarence Miller, left, secretary of the Lockport, Illinois, Moose for thirty-five years. He presented a check for five hundred dollars from his lodge to Leo Drause and Nancy Ogren of the Lockport High School Band. The check was put into the fund to help defray the expenses for the New York trip which is scheduled for June.

By Frank Drake  
Chairman, Ways and Means  
Band Boosters Club  
Lockport, Ill.

The Lockport Township High School Band Boosters are mighty proud of their band and we believe you will agree the list of their activities and accomplishments shown on the enclosed sheet give us just reason for that pride!

This band has represented the community and Will County, Illinois with dignity and honor on many occasions and has always accepted such invitations and obligations willingly, although at times at considerable personal sacrifice.

A high tribute to the Band has been given them by the Lions International in the form of an invitation to play and participate in the Lions International Convention which will be held in Atlantic City, beginning June 24, 1951.

After several meetings and considerable thought, a Band Booster Club, which includes all band parents, music lovers, and civic minded citizens who care to join, was formed. After further study, they advised the Band Leader, Mr. Ernest Caneva, to accept the Lions International invitation and assured him that every assistance possible would be given in developing means of raising the money necessary to defray the expenses of such a trip.

There are about 100 members of the band and the cost of sending each band member will be about \$90.00 each or approximately \$9000 for the entire group.

It would probably not be feasible to at-

tempt to raise such a sum of money merely to attend the convention, but many interesting and educational features such as visits to our National Capitol in Washington, D. C., points of interest in New York City, Annapolis, and return via Niagara Falls are planned.

The methods of raising funds for this trip are varied and range from contributions of \$10.00 each by the band pupils to bakery sales, card parties, dances, concerts, dartball tournaments, etc., by Boosters and friends who are contributing their time and talents to this worthy cause.

As far as we know at present, this is the only Band representing Will County at the convention, and as we also know, organizations within our county are vitally interested in any worthy civic cause, we therefore have extended invitations to these groups to become a Lockport Township High School Band Booster in our "On To Atlantic City" campaign.

Many friends of the organization have signified their intention of sponsoring one or more members of the band. Public acknowledgment and thanks for all gifts will be made in the local papers and all funds will be spent to the greatest benefit of the youngsters who are privileged to make the trip.

We feel that by making this trip possible, the donors will not only be rewarding the Band members for things they have done in the past, but will also be contributing to the promotion of better citizens of tomorrow.

## Marching Band Clinic and Band School at Wayne

Instrumental music teachers and band directors are invited to attend the 1951 Summer Band School and Marching Band Clinic at Wayne University. The Summer Band School will include conducting, arranging, organization and concerts. Evening concerts will be in the Music Shell, Michigan State Fair Grounds. Six hours of graduate credit may be earned during the six-week session.

The Marching Clinic will include field maneuvers, parade routines, four stadium pageants (two with colored lights) and participation in Detroit's mammoth 250th Birthday Parade on July 28. Two hours of graduate credit may be earned during the two-week inter session. Detroit's 250th Birthday Festivities will be at their peak. There will be symphony orchestra concerts, band concerts, parades, stadium shows, international folk festivals, a Fleet review, and recreational programs.

For Summer Band School Bulletins and further information write to, Department of Music Education, Wayne University, Detroit 1, Michigan.

## Five Classes to Join in Buying Electric Organ

A Hammond electric organ will soon be installed in the Montevideo, Minnesota, high school organ as a memorial gift from five high school graduating classes.

In 1950 the graduating class allotted a sum of money to be applied on the purchase of an organ. Now the classes of 1951, '52, '53, and '54 have agreed to pool their resources, future and present, to install the instrument sometime this spring.

The organ selected has a two-manual console and two large tone cabinets. It is being purchased for about \$3,200.

## 10,000 to Glorify Music—New England, May 24-26

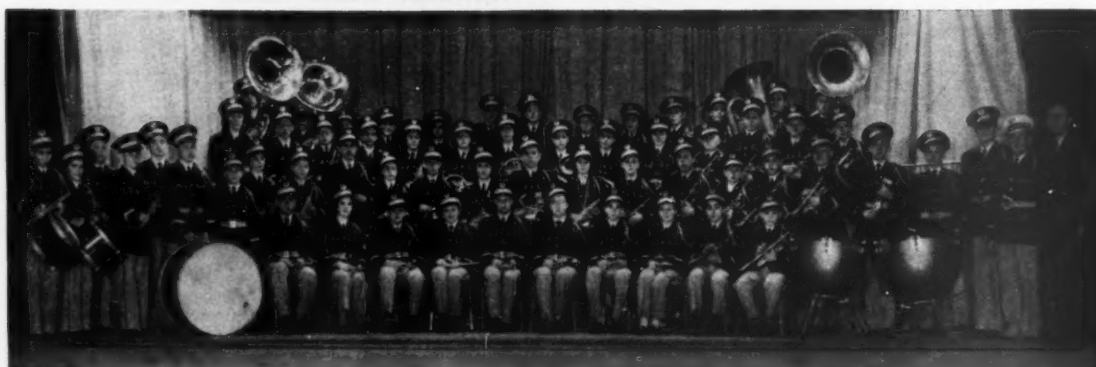
The most important musical event in New England will take place in Boston when the New England Music Festival is presented May 24, 25, and 26, 1951.

This three-day Festival is sponsored by a non-profit committee composed of leading educators in the field of music, and has the endorsement and enthusiastic approval of public officials, business, and civic groups. Regional in character, the Festival will comprise units from schools throughout the six New England states, with more than 10,000 student members of orchestras, bands, and choral groups participating.

The Festival's colorful program includes concerts at the Hatch Memorial Shell on the Charles River Esplanade and Parkman Bandstand on the Common, with a feature presentation at the Boston Garden. The New England Music Festival Parade will be held in conjunction with the famous Boston Schoolboy Parade, and all musical units will participate.

Warren S. Freeman, Dean of the Boston University of Fine Arts is the general chairman of this fantasy of sound.

## Alaska Band Claims Farthest Northwest Title



Distance from the good old U.S.A. is no handicap to this wonderful band. Come wind, rain, snow, or blizzard, this group of talented musicians way up in Anchorage, Alaska, is always on hand to play for its school and thousands of friends. Thomas F. Jones, the director, is to be commended for building a musical future for these overseas youth.

Anchorage, Alaska  
April 4, 1951

Editor, The SCHOOL MUSICIAN  
28 East Jackson Boulevard  
Chicago 4, Illinois

Dear Sir:

I have been an interested reader of The SCHOOL MUSICIAN for several years and have found it a very useful magazine in this particular vicinity. We have a fairly large town up here (about 30,000) but there is no competition in the neighborhood. Therefore, I have been able to use your pictures and articles to good advantage in imparting concepts of general band work to my students here. This year we have been able to equip our band with new uniforms and to add several instruments which brings it into the fairly well-balanced, medium large size band group. It is with this in mind that I am submitting a recent picture of this band and the information below. We should be very pleased if you are able to publish this picture and such of the information as you may find of interest.

The Anchorage School Band consists of 66 members. It began in September of 1949 with only 17. Our uniforms were purchased through the generous help of the Anchorage Musicians Association Local 650 of the American Federation of Musicians. I believe that the spirit of cooperation which we have been able to build up between the professional musicians of this community is rather unique in the history of relations between the professional and school musician.

This band has been functioning widely in many community activities as well as in all school doings. It has given several concerts and in general has been very popular. This is of even more importance in this particular location because of the isolation. It has been one of my desires to see the growth of the Music Festival or Contest here but most of the country is still undeveloped and in those cases where there are musical organizations the distance is still too great for too much activity of that nature. We had a local music festival last spring which included the town of Palmer, Cordova, and Anchorage. Mr. Albert Kuhn who brought organizations from Cordova and Mr. Paul Bushong who brought a band and choral

groups from Palmer have shown that a really great deal can be done in very small towns and deserve a great deal of credit for their efforts to develop music in this area. This year it has not been possible to have our festival but it is hoped that such will not be the case in another year. Events in this festival in the instrumental field were judged by Capt. Russell Mason—Informations Officer—at Fort Richardson. Capt. Russell is well known as a Flutist, Conductor, and Composer.

As you may know, a good number of the students in this district come from military personnel at one of the Military Bases here. Many of our band members are sons and daughters of these military personnel. Such being the case we have a very cosmopolitan group since many of these families have traveled a great deal. We have several students who have lived in other countries than the U. S. They have seen good bands of the school and of the military variety and have a very keen interest in every aspect of their band work. Your articles in the various divisions such as brass, reed and percussion have been very stimulating for this reason.

I believe I am correct in stating that this is the farthest North Symphonic School Band in the world. I am sure that it is the largest band in the territory of Alaska. I feel that much credit should go to our Superintendent Mr. C. C. Caldwell in that he has given every encouragement to the growth of our band. Mr. Caldwell has been here five years and during his stay has seen this school system nearly double in its size. It is through his vision that the building program and general planning has been able to keep up with the very rapid growth of this city. An article of his on School Building appeared in the January issue of 1950 and excited considerable national interest in this field. There are now five grade schools, a junior high school, and a large high school in this district. The total student membership in these schools is about 3500.

I have enclosed the following autobiographical data about myself if you wish to use it. I am a graduate of the University of Idaho and have taught for fourteen years in the field of musical education in the states of Idaho, Washington, Oregon,

and in the territory of Alaska. I have been five years in Alaska. Three years in Sitka and two years here in Anchorage.

In closing I should like to mention that we have a well organized Symphony in Anchorage under the direction of Mr. Peter Britch so that you may see that musically we have been able to achieve considerable growth even though we are so far from the homeland.

Yours very truly,  
Thomas F. Jones  
Supervisor of Music  
Anchorage Public Schools

### Denver Parochial Schools Have New Music Plan

Denver's Catholic grade and high schools next fall will introduce a unified program of teaching pupils to play musical instruments, the Rev. Edward Leyden, archdiocesan superintendent of schools, announced.

Five teachers will be employed to teach the program, which will be directed by Dwight McCready. McCready recently was appointed director of instrumental music in the parochial school system.

Of the Catholic high schools, Cathedral, Holy Family, St. Joseph's, St. Francis de Sales, and Regis, have agreed to take part in the program, and Annunciation is expected to do so shortly.

The work of contacting the parochial grade schools started recently. To date, St. Louis of Englewood, Blessed Sacrament, and Our Lady of Lourdes are included in the music program.

#### Accredited Courses

The music courses will be taught as accredited courses, five days a week. It is planned to include pupils in the third grade in order to give them a strong musical foundation.

Choral work will not be part of the program but will be continued in the schools under the direction of the Rev. Richard Hlester.

McCready, a graduate of the U. S. Navy School of Music, has been teaching music in the parochial schools for four years.



## Fostoria, Ohio, Band Turns Away 300 Music Lovers

When the Fostoria High School Band presented its Spring concert recently more than 300 people had to be turned away. School officials would allow only 1,200 people in the school auditorium, including standees. The attraction which brought out this over-flow crowd was the Band's performance of the "Rhapsody in Blue" with Don Sallers, brilliant young Fostoria pianist as soloist.

## Band Scholarships To Be Given by U. of Denver

Lowell Little, Director of the University of Denver Bands, has informed the editor of *THE SCHOOL MUSICIAN* to announce that he will be in a position to offer grants-in-aid to qualifying members of from one quarter to one half tuition per quarter (\$35-\$65) depending on the player's musicianship and qualities of interest and dependability.

All students who are interested in this fine university should write to Lowell Little, University of Denver Bands, University of Denver, Denver 10, Colorado.

Oh yes, Boys—the school has an R.O. T.C. unit, so you may receive draft deferment as specified by the Selective Service Board, says Mr. Little.

## New York Names New State Music Supervisor

Dr. Joseph G. Saetvelt, head of the music department at the State University for Teachers became Supervisor of Music for the State Education Department on provisional appointment.

Dr. Saetvelt who received his master's and doctor's degrees in music from the University of Iowa, founded the Genesee Valley Choral Society in 1945.

He succeeds Dr. Russell Carter who retired as State Music Supervisor on December 1, 1950, after 30 years in the position.

## Miami, Florida, Band Produces 16mm Color Film

The Miami Senior High School Band has recently produced a 16mm color movie entitled "The Modern Majorette." A silent film, it runs about fifteen minutes.

The film was shot in Miami's famous Orange Bowl Stadium by Miami High's Bandmaster, Al G. Wright. Groups appearing in the numerous sequences include the several Miami Band Majorette groups and auxiliary dancing units.

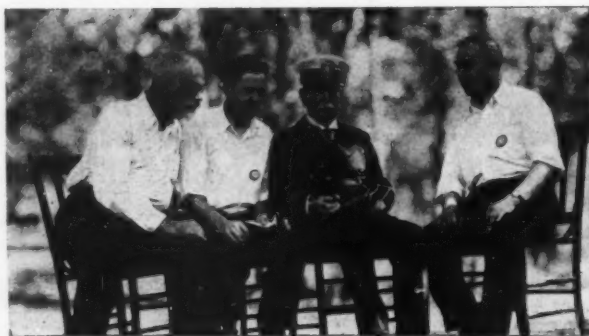
Several sequences in the film are devoted to the demonstration of group dance routines as used by the Miami High Dancing Majorettes. Other groups pictured include the Ballet Corps, the flag twirlers, and the precision speed twirlers. Several sequences are in slow motion.

The film may be borrowed for projection by writing Al G. Wright, Miami Senior High School, Miami, Florida. There is no charge.

# Interlochen's 20 Year Club

## • National Music Camp •

by Win Richard



Ah, and shades of 1930. Pictured above were the four "greats" planning the "Sousa Day" program at camp. Left to right, T. P. Giddings, Joseph Maddy, John Phillip Sousa, and Austin Harding.

Address all correspondence for this column to: Winchester Richard, Secretary and Treasurer, 20 Year Club, Hartland Music Project, Hartland, Michigan.

Twenty some NMC alumni attended the Interlochen dinner-meeting at Fort Wayne, Indiana last month. Scene of the occasion was the North Central meeting of the Music Educators National Conference. There was plenty of good fellowship, good food and Dr. Maddy showed an informative and entertaining color sound film of last year's camp activities. Those of us who have been away from the camp for several years were amazed and thrilled at the progress and growth namely—the 220 buildings including the Kresge Assembly Hall, three cafeterias serving up to 1600 people; concert halls; little theatre; 8 practice buildings (16 rooms each with pianos) 66 classrooms; 92 dormitory cabins; laboratories; libraries; special buildings for fine arts, dance, radio, recording and drama; 25 faculty and guest cottages; sawmill, warehouses and service buildings; hotel and the famed Interlochen Bowl. The film showed us the recreational facilities which now include six bathing piers, 16 hard surfaced tennis courts, boats, canoes, sail boats and complete sports equipment. Fishing? . . . to be sure. We witnessed Dr. Maddy catching a "two footer", unhooking it and returning it "whence it came". The reason? . . . "obviously undersize", remarked the film commentator. Hmmm . . .

Now as then (20 years ago) individual incentive is the motivating force at the Camp. We believe that Interlochen is the only place in the world where 'teen aged musicians master a symphony program every week; where there are six symphony orchestras, three bands, 12 choral organizations, opera and operetta workshops, complete dance and art schools, plays, broadcasts, ensemble and solo recitals; where students spend up to six hours a day in concentrated study under the able

guidance from a faculty of 75 artists and educators. Interlochen's students have the finest facilities available anywhere.

Among the former campers present at the dinner-meeting were; Dr. Otto Messner, who refers himself as the "gadget man", Frank Reed of C. G. Conn, who isn't going to miss the "Pilgrimage" to Interlochen for anything, C. G. Wall of Taylorville, Ill., Kenneth Kincheloe, Dean of Music at Bradley U., Raymond Baugh '36 of Monee, Ill. who would like to know who it was that played "Siegfried's horn call" at two in the morning the summer he attended camp? There was Bess Hyde of Port Huron, Michigan (one of our most enthusiastic associate members . . . she has paid her dues twice this year) Gertrude Gamble of Paulding, Ohio, President of the club Forrest and his wife June, your column writer and his wife (the former Marian Works '29). We were pleased to have Dr. John Kendall of AMC as our guest.

## Pilgrimage to Interlochen August 3, 4, 5, 1951

Former camper, Tom Parker '28 of Los Angeles, Calif. has made some interesting and practical suggestions for increasing the membership of the club. He has offered his services to help expand the club on the west coast. Tom would like to see a complete name and address list of twenty yearers sent to present members so that correspondence with lost friends may be regained. Old associations can be cemented more thoroughly and all will make a more determined effort to make the "Pilgrimage" to see their old friends. We like letters like this and urge you to send in your comments either from an active or associate membership viewpoint. Let's not have the interest in this club spasmodic . . . let's keep growing . . . and you can help if you ever attended Interlochen for one season.



# Baton Twirling

*for Posture . Beauty . Poise and Grace*

## Fundamentals Win Contests

By Charles Scott, Guest editor this month, Okla.  
NBTA state counselor, Vinita, Okla.

In first learning how to twirl a baton it is very important that you know the fundamental rudiments. Just what are considered as fundamental rudiments in your section of the country may not be considered rudiments in other sections. It has been found that many twirling authorities, judges, and instructors throughout the country have varied opinions on rudiments, especially on how they should be done. The fundamental rudiments generally accepted in the southwest are those given by the National School Band Association. These nine rudiments are:

1. Wrist twirl (both hands).
2. Figure eight (both hands).
3. Cartwheel.
4. Four finger twirl (both hands).
5. Two hand twirl.
6. Pass around back.
7. Aerial work.
8. Salute (not twirling movement).
9. Beating of time (not a twirling movement).

However, regardless of what are considered as fundamental rudiments in your part of the country—just remember—the most successful routines are built on rudiments perfectly mastered.

To begin—for most movements—the baton is always held by the thumb and first finger while the other fingers help in the guiding. As a beginner you should never grip the baton tightly, as one cannot relax in this manner. When you first learn the fundamental movements, do not attempt extreme speed, as it is not necessary. Work for smoothness and grace, and after these are mastered, speed will gradually develop.

Ambidexterity is essential to the baton twirler, thus both hands should be developed at the very beginning. You should learn to do every movement from right to left and left to right. Since most of us are right-handed, the left hand is usually weaker than the right. In order to develop skill and speed as well as smoothness, it is absolutely necessary that you develop the left hand. In this way it will tend to become equal to your right.

Correct posture is always essential as a military carriage gives prestige. As you later improve, graceful body movements and outstanding showmanship can be used. It is necessary at the very beginning that you have confidence in what you are doing. Most important to all of us, whether beginner or advanced, is that one word—**PRACTICE!** Patience and long hours of practice are necessary if you are ever to become an accomplished baton twirler.



Though Kitty Ryan of Goodhue, Minnesota, has only been twirling for two years, she is already an expert in lighted and torch work. She is a member of both NBTA and IBTA.

When working on your beginning movements, start using some expression and spirit. Keep in mind that speed, grace, smoothness and poise are always important in your work. Watch your rhythm and try to do all movements with the same amount of speed.

As you become more sincere in your practice and work, you should start realizing any shortcomings that you might have in your movements. Try to overcome these faults by working for smoothness without distinct "breaks." Keep the baton in continuous motion when doing your routine and **THINK** what you are doing.

It is essential that a twirler must "sell" himself to his audience. In doing so it is very important that you have a graceful presentation, have a pleasing personality with a natural smile, and a good sense of rhythm. Later as you progress, work up your own stunts and tricks. Try to be original in your style of twirling. Cooperate with other baton twirlers by working with them and exchanging tricks. By doing this you will be able to learn many new movements which you may later work out and add your own individual style.

By keeping these few suggestions in mind you can better yourself as a beginning baton twirler. Just remember that one little important word—**practice!** We all had to start from the beginning too—so go to it—you may be one of the Champs of Tomorrow.

## NBTA Teaches Democracy

### ELECTION RESULTS

If American citizens follow the fine example displayed by American baton twirlers, when election time rolls around in November, the United States will be able to brag an all-time record "turn-out" of voters.

Proof of this fact was firmly established last month at which time NBTA national officers were elected to office. Election-minded twirlers turned out in record force to decide who will guide National Baton Twirling Association activities and programs for the coming year. All NBTA members in good standing were entitled to one vote.

Re-elected to the highest office within the NBTA was Roger L. Lee, St. Louis, Missouri. Mr. Lee, who is probably the most celebrated baton twirler and instructor in the nation, won by a substantial margin. Elected to the office of national vice counselor, second in command of NBTA activities, was John T. Totillas, Stamford, Conn. Mr. Totillas, who is largely responsible for the eastern style of twirling, is recognized as one of the nation's foremost twirling instructors and one time contest twirler. He succeeded Rosemary Rowlands, Corpus Christi, Texas.

Other candidates who participated in the election were: Robert Dawson, Dayton, Ohio; Ted Mosio, St. Paul, Minn.; Charles Scott, Vinita, Okla.; Mary Thurman, Alma, Mich., and William Quilty, Philadelphia, Penna.

According to ARTICLE (3) of the NBTA constitution: "The National Counselor and National Vice-Counselor shall be elected from the general membership by an election to be held during the month of APRIL. The terms of office shall be one year from the date of month elected to office."

The NBTA, being the largest organization in the world devoted to the advancement of baton twirling and baton twirlers, has four major aims. They are: (1) To provide an organization dedicated to furthering the arts of baton twirling in America. (2) To give NATIONAL PROMINENCE to baton twirling and baton twirlers. (3) To provide an organization where competition in baton twirling will be sponsored to raise the standards of baton twirling in America. (4) To provide an organization where the common interests of baton twirlers can be brought together and given their proper place and where members can enjoy the fellowship of other baton twirlers.

# "Twirlpool"

NEWS AND VIEWS  
FROM ACROSS THE NATION

**ILLINOIS**—In Chicago, Bud Abbott has accepted a post with the Abbott Laboratories—no relation. He is no longer with the WFL Drum Co. baton division.

**MINNESOTA**—In St. Paul, Leonard Seamer, chairman of the annual NBTA National Majorette contest, has announced that January 27, 1952 has been set as the date for the next national tournament.

**TEXAS**—In Huntsville the Sam Houston State Teachers College will once again stage a gigantic drum majors school come August.

**MISSISSIPPI**—In Jackson, Ella Mae Fulmer, Mississippi state twirling champ of 1948, recently became the bride of Mr. Bobby Belcher, also of Jackson.

**CONNECTICUT**—NBTA state counselor John T. Totialas, Stamford, Conn., has really been a busy man during the past year. In all, he judged 57 major twirling tourneys and taught at 14 different twirling clinics besides teaching in his own schools.

**MICHIGAN**—In Holland, the "Tulip Time" pageant committee has announced that they are dropping the annual "Tulip Time" twirling contest in favor of programs with a Dutch accent.

**WISCONSIN**—In South Milwaukee, planning committees for the gigantic Wisconsin Spectacle of Music Pageant predict that their 1951 Spectacle, July 28th, will supersede those of previous years.

**WYOMING**—In Casper, Blaine Colbaugh, High School Music Director, has been named as NBTA state counselor for Wyoming. Mr. Colbaugh has announced that the official Wyoming state baton twirling contest will be held as a feature attraction of the Central Wyoming Fair, this summer.

**FLORIDA**—In Miami, NBTA state counselor Bill Allen has been named by the Georgia School Music Association to revamp the states twirling contest set up.

**NEW YORK**—In Hempstead, Daniel Perkins, School Music Director, has been named as NBTA state counselor. Band directors in New York state who are interested in organizing official NBTA state chapters are urged to contact him. Write 721 Terrace Place, Uniondale, Hempstead, N. Y.

**MISSOURI**—In Monett, High School band director Homer Lee has announced that the 1951 Missouri state championship twirling contest will again be sponsored by the American Legion and be held in Monett.

**NEW YORK**—The sixth annual get-together of present and past drum majorettes of the Oneonta High School was held recently at the home of Frances Byard, adviser and instructor to the OHS majorettes during the past few years. School majorettes of present and past who attended were: Gina Colone, Ann West, Dorothy Carline, Jean Cower, Betty Schruell, Betty France, Mary Kroder, Dorothy Conklin, Meta Bagg, Yvonne Oulmet, Beverly Whitmarsh, Carol Schermerhorn, Ann Hoffman and Barbara Hammond. The Oneonta High School has one of the most active majorette groups in the state.

## Learn to Twirl a Baton Be a Champ. We'll Show You How

### A LESSON WITH DON



**BACK CATCH AND TURN AROUND**—Back catches are considered in good taste for both "contest" and "show" twirlers. Back catches can be mastered quickly if the twirler will overcome the fear element right at the start. So, in order to give you that correct start, we offer you the simple, but flashy, "back catch" in three easy steps.

**STEP ONE**—To overcome the sense of fear of making "back catches", hold the baton in front of you, palms up, as shown in illustration (1). Make a simple toss into the air, as shown, and catch baton in front of body—in starting position.

**STEP TWO**—This time we will do the same thing only after the toss is made,

straight-up, turn your shoulders to the right—bringing right hand around to rest on your left hip, as shown, to make catch. (See illustration No. 2). **IMPORTANT**—Keep your eyes on the baton at all times. You can look right over your left shoulder.

**STEP THREE**—Now we are ready to employ the complete toss, twirl and back catch. Do the same as you did before, only as you make toss twirl it enough to give you at least one full revolution before you catch it. The toss should be about head high. As you improve you can attempt higher tosses with more revolutions. (See illustration No. 3).

At the conclusion of each catch let the ball drop down while at the same time turning your body to your right until you are facing front again. You can then go into the simple "two hand spin" or whatever other twirl you wish. Remember—Body grace on your turn . . .

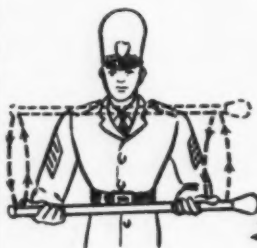


FIG. 1



FIG. 2



FIG. 3



## The Toss For Questions

**Question:** We are planning to stage an open-to-all baton contest at our school next September. We want to hire only competent twirling judges. Who do you recommend?

**Answer:** As in all fields, there are good judges and otherwise. Since you will probably be interested in one located close by, thus saving expenses, I suggest you write to the NBTA, Box 266, Janesville, Wis. The NBTA maintains an up-to-date list of judges and their qualifications.

**Question:** Are High School district and state contests really contests?

**Answer:** No, and they are not supposed to be referred to as such. High School district and state twirling meets do not name winners. They merely classify twirlers into groups, such as A, B and C or, as in some states, 1, 2 and 3. Although these meets

are conducted in the same fashion as a contest they are merely a way of giving twirlers their report cards.

**Question:** I would like to attend a good summer twirling camp, which do you recommend?

**Answer:** That depends on where you are located and how interested you are in twirling. Those who wish to learn first class contest twirling or the latest teaching systems and methods I would tell to attend the National Baton Twirling Jamboree, held in South Milwaukee, Wis. If you merely want to improve your twirling enough to "twirl your way through High School" one of the smaller camps would probably prove more suitable. There again, I would suggest you to contact NBTA Nat. Hdq's., Box 266, Janesville, Wis., requesting a list of twirling camps.

## Twirling Calendar

(If you know of some contest that is being held and that is not listed in this column—mail that listing to Don Sartell, Twirling editor, The School Musician, 28 East Jackson Blvd., Chicago 4, Illinois.)

**MAY 19**—Torrance, California; Open to all contest; NBTA judges and rules; Medals and trophies; Contact Rodney White, 1075 Raymond Ave., Glendale, Calif. \$1. entry fee.

**MAY 23**—Urbana, Illinois; Chicagoland Music Festival Preliminary; Contact Mrs. Frank Tatham Johnson, Director, 910 W. Nevada St., Urbana.

**MAY 26**—St. Louis, Michigan; Open to all; \$1.25 entry fee; Medals and trophies; NBTA score sheet; Contact Dorothy Robinson, 113 N. Mill St., St. Louis.

**MAY 27**—Holyoke, Mass.; Chicagoland Music Festival Preliminary; Contact William J. Malley, Chairman, 222 City View Ave., Holyoke.

**JUNE 20**—Watervliet, Michigan; Open to all; Date still tentative; Contact Geo. Walbridge, Holland, Mich., for further details.

**JUNE 20**—Lynn, Mass.; Chicagoland Preliminary; Contact Dean Warren S. Freeman, Director, Boston College of Music, 25 Blagden St., Boston.

**JULY 4**—Cedar Rapids, Iowa; Chicagoland Preliminary; Contact Capt. Stanley Vesely, Director, Coe College, Cedar Rapids.

**JULY 5**—Sandy Lake, Penna.; Open to all contest; \$1. entry fee; medals and trophies; Contact Mrs. Harry Zedaker, Chairlady, c/o Sandy Lake Vol. Fire Dept., Sandy Lake, Penna.

**JULY 14**—Green Bay, Wisconsin; Chicagoland preliminary; Contact Vernon H. Krieser, Director, Green Bay.

**JULY 19**—Decatur, Illinois; Chicagoland Preliminary; Contact A. Russell Keller, Chairman, 243 S. Water St., Decatur.

**JULY 20**—Kankakee, Illinois; Chicagoland Music Festival Preliminary; Contact Stanley Sandline, Director, 167 N. Schuyler Ave., Kankakee.

**JULY 22**—Peoria, Illinois; Chicagoland preliminary; Contact Fred J. Huber, Chairman, 835 Main St., Peoria.

**JULY 24**—Minneapolis, Minn.; Chicagoland preliminary; Contact C. W. Swenberg, Chairman, 529 Palace Building, Minneapolis.

**JULY 28**—South Milwaukee, Wisconsin; Wisconsin Spectacle of Music — NATIONAL BATON TWIRLING JAMBOREE contest; NBTA judges and rules; Trophies, medals and cash to winners; probably one of most outstanding contests in the nation; Contact Frank Caveny, Chairman, South Milwaukee, Wis.

**JULY 28**—Michigan City, Ind.; Chicagoland Preliminary, Contact, Miss Florence Smith, Director, 127 E. William St., Michigan City, Ind.

**JULY 28**—Kent, Ohio; Chicagoland Preliminary, Contact Roy D. Metcalf, chairman, Kent University, Kent, Ohio.

**JULY 29**—Negaunee, Michigan; Chicagoland Preliminary, Contact Edward Stevens, director, City Hall, Negaunee, Mich.

**AUGUST 8**—Racine, Wisconsin; Chicagoland preliminary; Contact Randall Snow, chairman, 1201 Michigan Blvd., Racine.

## Let's Give Shirley Anne a True Twirler's "Pick-up"

By Don Sartell

An opportunity for baton twirlers everywhere to display, and to put into actual practice, the leadership they so aptly represent is at hand. A fellow twirler is in need of help. Twirlers can join hands to bring new hope into the life of a ten year old majorette and her family who have suffered a tragedy and sadness known to few.

At 2:30 A.M. on the cold wintry nite of March fifteenth, the home of Mr. and Mrs. Ervin Kindschuh and majorette-daughter Shirley Ann, Fond du Lac, Wisconsin, became an inferno of flame. Before firemen and aid could arrive at the scene their trailer-home was completely destroyed.

Somehow, somehow, by the grace of God, Mr. and Mrs. Kindschuh, carrying, pushing and pulling, managed to escape with their lives from the fiery mass with their daughter Shirley Ann in hand. Their home was completely destroyed along with all of their clothing and other belongings. Included among those belongings were the few batons, boots and uniforms Shirley Ann had managed to accumulate during her short twirling career.

Adding to this misfortune is the fact that Mr. Kindschuh is suffering ill health, resulting in the necessity for Mrs. Kindschuh to work much of the time. Needless to say, Shirley Ann has had to earn much of her own spending money.

Shirley Ann is a grand majorette belonging to worthy parents. At the time of this writing she is one of the most saddened majorettes in the land with little to look forward to. It's going to be a struggle for the Kindschuh family to get back on their feet and Shirley Ann, a real little troupier, realizes this fact. She knows that she will not have any spare money to purchase the twirling equipment and uniforms she has lost, but rather than making one whimper over the personal loss she has suffered and sadness within herself she has proven to be the symbol of comfort to her parents.

I turn to you, fellow twirlers of America, and ask: "Are we going to stand by and merely say—Oh, that's too bad", or are we going to do something about it?????

If you have a pair of boots or a uniform you have possibly discarded or maybe outgrown, or a baton that is of no further use to you, may I urge you to send it to Shirley Ann. Help of any kind or nature, I'm sure, will be greatly appreciated and I know that you will derive much personal satisfaction in knowing that you have done your part to help a fellow twirler in need.

Shirley Ann Kindschuh will be eleven years old August 7th. Cards, letters and gifts should be sent to P. O. Box 165, Fond du Lac, Wisconsin.

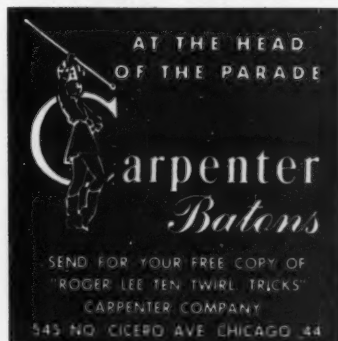
## SMITH-WALBRIDGE BATON TWIRLING CAMP

Syracuse, Indiana

Camp Sessions: Week No. 1, June 10-15; Week No. 2, June 17-22; Week No. 3, June 24-29; Week No. 4, July 1-6.

**TUITION: \$47.50 per week.**

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## Different—Eh?



This group of majorettes from Morrison, Illinois, believes it's time to take some different kind of photographs. Pretty clever, don't you think?

## SMITH TO OPEN NEW YELL LEADER CAMP

Along about the middle of June, this year, a completely revamped and enlarged baton-twirling and yell leader school and camp will open on the shores of Lake Syracuse, at Syracuse, Indiana.

The school-camp, to be known as the Smith-Walbridge camps, Incorporated, is being organized and enlarged to provide the finest in baton-twirling instruction and drill facilities in the United States. The organizers are Merl Smith, well-known baton-twirling instructor, out of Syracuse, and George Walbridge, equally popular instructor from Holland, Michigan.

Together they plan to double the enrollment capacity of the school and triple the area encompassing the camp. A rustic log-cabin, formerly used as a combination dormitory and dining hall by Mr. Smith and his wife, Margaret, in the conduct of their baton-twirling camps, will become a dormitory exclusively. A dining hall with combination recreation and lecture room facilities is now in the planning stages.

The schedule for the school-camp, as it shapes up at present, includes four weeks, from mid-June to mid-July, for baton twirlers, and another four weeks, from about July 20 to August 20, for yell leaders. From all available records and information the Smith-Walbridge Camps, Inc., will be the first full-fledged school for yell leaders in the nation.

Coupled with the baton-twirling and yell-leading curriculum will be such recreational sidelights as swimming, volley ball, badminton, and other summer sports. A competent, licensed swimming instructor is being considered as director of all water-front activities on the camp's newly acquired beach on Lake Syracuse.

The camp, its facilities and agenda, as mapped by its organizers, promises to be one of the most alluring and worthwhile of its kind in the country.

## MAY Twirlers Score High Beauty Rating Near Contest's End

"America's Most Beautiful Baton Twirler" will soon be selected. The results of this original contest sponsored by The SCHOOL MUSICIAN will be announced in the June issue.

A telegram will be sent simultaneously to her superintendent of schools and the mayor of her fair city. Who knows, maybe she will appear on a prominent TV program.

To date several hundred beautiful girls have cast their lot for fame through beauty. If you haven't entered the contest, you may do so if you send your photograph together with your measurements (Height, Weight, Bust, Waist, Hips, Thigh, Calf, Ankle) to the editor of The SCHOOL MUSICIAN immediately. Your entry must be postmarked before midnight May 15, 1951.

Let's meet the four selections for the May entries.

### NAOMI JEAN ZARBOCK

Naomi Jean is a pretty 18 year old senior from Wheaton, Illinois. She has recently distinguished herself by winning the National Senior Girl's Twirling Championship at the famous St. Paul, Minnesota, contest. Her director is Arthur A. Sweet.

Besides winning many trophies and medals for twirling, she has taken top honors on her flute. She is secretary of her Latin Club, treasurer of the Pep Club, a member of the student conference, and drum major of her band for two years.

Her hobbies consist of two hours twirling practice, a dog, tennis, and other outdoor sports.

Measurements: Height 5'3", Weight 115 lbs., Bust 34", Waist 24", Hips 35", Thigh 19", Calf 13", Ankle 8".

### JOAN OVERSTREET

Joan is a pretty 17 year old senior from Elkins, West Virginia. Her band director is Clark H. Stedoff and her twirling teacher is Al Stodden.

She holds the distinction of being the first girl drum major of her fine high

school band. Heretofore, the boys have held that honor. Besides twirling, she plays tympani and snare drum in the concert band.

She is president of the National Honor Society (average grade 93), Vice-president of GAA, a member of the Tri-Hi-Y, and ARD. Her pretty brown eyes blend with her near blond hair to make her a favorite with her classmates. Her hobbies are basketball and swimming.

Measurements: Height 5'6 1/4", Weight 120 lbs., Bust 34", Waist 23 1/2", Hips 36", Thigh 20 1/4", Calf 13", Ankle 8".

### FRANCES ZUNDEL

Frances is a pretty 17 years old senior from Harrington, Washington. Her band director is C. H. Howard.

She has been head majorette for her high school band for two years and played the alto horn for six. She has rounded out a well balanced musical education by singing in the mixed chorus.

Some of her hobbies are photography, art, and sewing. She is treasurer of the student body, and social chairman of the senior class. To top this off, she is president of the Girls League and president of her high school band.

Measurements: Height 5'7", Weight 130 lbs., Bust 34 1/2", Waist 25 1/2", Hips 34 1/2", Thigh 20", Calf 12 1/2", Ankle 8 1/2".

### JUNE ROSS

June is a petit sophomore from Tifton, Georgia. Hayer band director Len B. Lastinger says the faculty refers to her as "A very unusual girl".

She has been a majorette for nine years having started as majorette mascot when she was five. Now at fifteen she has complete responsibility for directing the field shows of her 65 piece marching band.

She is a voice student, a member of Beta Club, Tri-Hi-Y, Sigma Delta Sigma sorority, and High School Garden Club. She is an "A" student.

Measurements: Height 5'3", Weight 108 lbs., Bust 34", Waist 22 1/2", Hips 36", Thigh 20", Calf 12 1/2", Ankle 7 1/2".

## Summer plus Trunks plus T Shirts plus Batons equals Camp



These nine smiling teenagers certainly look as if they were enjoying Merle Smith's fine 1950 twirling camp at Boner Lake, Syracuse, Indiana. From left to right they are Hilda Maulden, Kannapolis, North Carolina; Ruth Eichstedt, Port Washington, Wisconsin; Donna Zierk, Dundee, Illinois; Billie Max Thomason, Kannapolis, North Carolina; Darlene Morrow, La Paz, Indiana; Lay Anne Vansickle, Lebanon, Indiana; Marlene Redmeer, Dundee, Illinois; Jackie Mays, Englewood, Ohio; Marjorie Kaiser, Edon, Ohio.

# WHO is America's Most Beautiful Baton Twirler?



As beautiful as ever are these May selections for the search for "America's Most Beautiful Baton Twirler of 1951." (Upper left) Naomi Jean Zarbock, a flutist from Wheaton, Illinois. (Upper right) Joan Overstreet, a tympanist from Elkins, West Virginia. (Lower left) Frances Zundel, an alto hornist from Harrington,

Washington. (Lower right) June Ross, a vocalist from Tifton, Georgia. Remember, the deadline for entries in the contest is the postmark "May 15, 1951" from your town. No entries postmarked after this date will be eligible for this year's contest. Results announced in June issue of The SCHOOL MUSICIAN.



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## STRINGS Everywhere

(Starts on page 6)

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### THE AMERICAN STRING TEACHERS ASSOCIATION

Of great value and service to the string teacher and to the band director who is planning on teaching strings is the American String Teachers Association, a nation-wide organization of college, public and parochial school teachers, private teachers and professional musicians who are cooperating in the active promotion of stringed instruments. This organization has its own publication, The American String Teacher, which contains valuable information to string teachers and interesting news of string activities throughout the country. Working with and receiving the friendly support of the Music Teachers National Association and Music Educators National Conference, ASTA is the life-blood of the new and vigorous impetus being given to the accelerated string instrument activity. This organization promotes a philosophy of balance in the instrument curriculum and believes that music education cannot be called balanced or complete when stringed instruments are not included.

### MORE STRING TEACHERS NEEDED

Group instruction on the violin and cello was once thought to be impractical if not impossible. To-day, enlightened music educators recognize the fact that class instruction for strings is not only practical and thorough but highly successful. The myth of the difficulty of learning to play a stringed instrument has been dissipated. It is being constantly demonstrated that children can learn to play instruments of the viol family as easily as they learn to play a brass or wood-wind instrument.

More and more communities are inaugurating class string instruction and orchestras in their schools. As a result there will be an ever-increasing demand for good instrumental teachers who have had training in teaching strings. However, the instrumental instructor will need to be well-informed and well-trained in all phases of teaching, with special emphasis on string class methods and procedures. The writer would be pleased to give you

any available clinics and answer a viola, cell students.

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any available information on string clinics and string teaching methods or answer any questions regarding violin, viola, cello and bass viol outfits for students.

Music is one of the greatest forces in developing the emotional, aesthetic and spiritual aspects of human life. The music director is not only building a better orchestra or band but he is building better citizens, better schools, a better community and a better nation.

## Do You Have Any Intonation Problems?

Rare indeed is the band, orchestra, or chorus that doesn't have intonation problems. All it takes is one or two careless clarinets, a sagging sousaphone, or in a chorus, a tired tenor, and down goes the pitch. The director's baton keeps the tempo going, but what keeps the pitch from sagging? We can furnish reading that will tell you. All of these articles appeared in back issues of *THE SCHOOL MUSICIAN* which are available to you.

The Quest of the Reed Section in Intonation—McCreery, December, 1934.

Just Intonation—Revelli, January, 1935.

Hear Ye! And Tune Up—Giddings, December, 1936.

Intonation—Huff, December, 1937.

Tuning the Band—Wyman, April, 1938.

Intonation—Nice Work, If You Can Get It—Jensen, November, 1938.

Tuned Up, and Stay Tuned—Emerson, November, 1940.

The Comma of Pythagoras—Cooke, October, 1941.

Do They Sing in Tune?—James, December, 1941.

Tuning the Band for Concert—Pottle, February, 1943.

Intonation Difficulties in Soft-Voiced Bands—Pottle, March 1943.

Just, Pythagorean and Tempered Intonation—Pottle, October, 1943.

How to Develop Intonation in the School Band—Pearce, May, June, and September, 1944.

Intonation in Band and Orchestra—Page, April, 1950.

Price list of back issues appears elsewhere in this issue.

## College Revives Festival After Twenty-year Lapse

Appleton, Wis. Lawrence College has revived its Spring music festival after a lapse of 20 years, with a three-concert list held during the second week in May.

A 150-voice student chorus sang Verdi's "Requiem" under the baton of Dr. Carl J. Waterman on Sunday evening, May 6, assisted by two Chicago soloists, Maude Nosler, soprano, and Allan F. Keller, tenor, and two Lawrence faculty members, Muriel Engelland Holle, contralto, and William Harder, baritone.

Guest organist Russell Wichmann, a Lawrence alumnus and faculty member at the Pennsylvania College for Women was scheduled for a concert on Tuesday evening, May 8. Last concert was the Lawrence College Symphony, Kenneth Byler conducting, with Fritz Siegal, concertmaster of two Chicago orchestras, as soloist in the Brahms violin concerto.

# The School String Clearing House

By Angelo La Mariana

Western Michigan College of Education  
Kalamazoo, Michigan

**Editor's Note:** The editor takes great pleasure in introducing Mr. Angelo La Mariana as the editor of the New String Column which will appear each month in *THE SCHOOL MUSICIAN*. His educational background and experience make him well qualified to write this column.

**Schools:** BS and MA in Music Ed. from N.Y.U. Also courses at Juilliard and Columbia University.

**Violin:** Paul Stoeving.  
**Experience:** Taught: Richmond (Virginia) Public Schools (6) Professional Institute of the College of Wm. & Mary. The Catholic University of America, Springfield (Illinois) Jr. College. Western Michigan College of Ed.

**Army:** (1941-4) Director of Music—Pine Camp, N. Y. Chief Warrant Officer Band Leader from 1942-6, including being in charge of 10 Bands at the Rheims Garrison Area.

Address all correspondence pertaining to this column to Angelo La Mariana, c/o The School Musician, 28 East Jackson Blvd., Chicago 4, Ill.

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Any effort to cover in detail the String Family in its entirety is as difficult as it is broad. Therefore, in this initial column,

I would like to lay the groundwork for future issues; so that our (1) Purpose and our (2) Procedure are well knit.

Because basically, *THE SCHOOL MUSICIAN* is, I believe, of greater help to Instrumental Supervisors, Directors, and Teachers, I will direct my efforts towards them; but will also try to keep in mind the students' approach to the same problems.

(1) The purpose therefore is to try to aid those teachers, who have not as yet organized any (or very limited) string classes, as well as to cover finer points with those who are having difficulties with string classes. To those of you who say "We have no time for Strings" I hope to prove that if you can devote as little as a half hour a day to a string class, then you can have an Orchestra.

Of course as a Music Educator, the basic purpose is to enable our students to play sufficiently well to become members of local symphonies, small instrumental groups, and enjoy the many cultural benefits of the vast amount of string literature that is available (much of which was originally written for amateurs).

(2) The Procedure to attain these ends will be the use of the "Whole String Group" or the Heterogeneous Class, rather than the separate teaching of the Violin, Viola, Cello and Bass. Absorbing four periods to teach such string classes, when it can be done in one period is inexcusable.

Another advantage of the Heterogeneous Class, from the teachers' standpoint, is that such a grouping provides a balanced string ensemble immediately which in a minimum of time is capable of playing full four part harmony. (Such Literature is easily obtainable and will be discussed in detail in future articles).

From the students' angle, the Heterogeneous Class provides the motivation of performing in an ensemble while in the learning process. (The benefit to a sensitive student is that he will be performing with others immediately and less likely to develop any inhibitions as far as technique or tonal qualities are concerned).

A mutual advantage to both the teacher and student is that such a class can be fun. A teacher, who is attempting this approach for the first time, will find he is enjoying actually learning with the students (on his minor instruments). How

such a beginning group sounds is not the main question. It sounds no worse (or honestly—no better) than the beginning chorus or band. However, you may be surprised at how GOOD it will be in an incredibly short time.

In our next issue, I will discuss the Organization and Development of the Heterogeneous String Class for Beginners. In conjunction with this column and *THE SCHOOL MUSICIAN* effort to aid the expanding string program, celebrated string teachers have been invited to contribute articles on various phases of pedagogy.

I hope you will make this column your "string clearing house". Your comments, suggestions and questions will be appreciated and encouraged. Columns will be devoted to Questions and Answers periodically.



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### Greetings to our New Editor

For a long time your Flute Columnist has known and admired Forrest McAllister because of his love for people and because of his untiring ambition to be most helpful to all with whom he came in contact. We predict that he will go far as Editor of the Nationally and even Internationally known **SCHOOL MUSICIAN**. It takes one who is Not Afraid to cheerfully tackle and to manage any kind of a big worth while problem.

### Not Afraid

Every thought you think either builds or tears down. Positive thought builds, negative thoughts tear down. Each of us will do well to practice this thought—just for today—"I am not afraid". Fear of things that never happen has kept this big world in fear and trembling much of the time. Say this—right now—"I am not afraid". We know that you—Forrest McAllister—are NOT afraid. All the friends that you have now and the thousands of new ones that you are sure to make through this new undertaking will be

wishing you well with all their hearts, and you of course know that Rex Elton Fair will be numbered among them.

### Piccolo Troubles

**Question:** Only recently I bought a used D flat wood piccolo. It seems to be well padded with no leaks in the head-joint but even so, there are tones that I cannot play. From the low D to the high F it plays very easily but the high F sharp, G sharp and B flat will not respond, no matter how hard I try to get them to do so. If you have any suggestions to help me I'll be ever grateful to you. R. R., Dallas, Texas.

**Answer:** My very dear friend and teacher Georges Barrere—the greatest flutist that ever lived—once bought a piccolo in New York City and brought it with him to Chataqua, N. Y., where he was playing as first flutist and soloist with the New York Symphony Orchestra. He called me to his home to see his new piccolo and then remarked to me that "It is the most contrary little beast that I have ever heard of". He was having about the

same troubles with it that you are having. He said that he had never played very much on a piccolo but wanted to use it on a couple of special numbers just to please his good friend Walter Damrosch, the conductor of the orchestra. It so happened that I had done considerable experimenting with contrary piccolos and so could offer him a wee bit of help. He did not like the idea of having to change any fingering from that of his flute. Consequently he ordered a new conical bore wood piccolo from the Wm. S. Haynes Co. of Boston which he used for those particular numbers. Later on I believe that he changed to a conical bore silver piccolo. Maybe these fingerings will help you with your problem. In trying them, you will of course determine which—if any—are the most responsive. If none of them help you, then you better send your instrument to us—address the same as this column heading—and we will do all we can to fix the piccolo or to advise you further after making careful tests. There are several different fingerings for the high F sharp besides the regular one. Here they are:

Remember please that x means left thumb. Following that, the fingers are numbered 1-2-3-4. Left hand position is shown first, right hand next and the hands are separated by the hyphen.

High F sharp regular fingering is:  
1 3—3 4  
x  
First auxiliary fingering: 1 3—3  
x  
Second auxiliary: 1 3—2 4  
x  
Third auxiliary: 1 3—2  
x  
Fourth auxiliary: 1 3—2 3 4

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For high C  
First auxil  
Second aux  
Third aux  
For high

First auxil

Second aux

Third aux

Fourth aux

For high

First aux

Second aux

Third aux

Note: Ex  
high B fl  
High A li  
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For high G sharp. Regular	2 3 4—4
First auxiliary:	2 3 4—No. 4
Second auxiliary:	2 3 4—3
Third auxiliary:	2 3 4—2
For high A. Regular:	2—1 4
First auxiliary:	2—1
Second auxiliary:	2—1 with 2nd Fr. Key
Third auxiliary:	2 4—1 4
Fourth auxiliary:	2 4—1
For high B flat reg.:	—1 2 on 1st Fr. Key
First auxiliary:	1—1 2 on 1st Fr. Key
Second auxiliary:	1—1 2 on 1st Fr. Key 4
Third auxiliary:	1 4—1

Note: Except on a few metal piccolos the high B flat is nearly impossible to play. High A is supposed to be the highest tone on the piccolo and is the highest tone that should be written for the average player with the average piccolo.

Anyone who has to resort to these auxiliary fingerings because of a piccolo copied after a faulty acoustical schema, is most unfortunate. To have to use any of these false fingerings is bound to contribute towards uneven and badly played scales wherever and whenever encountered. If you are not an expert piccolo player and you are contemplating the purchasing of a piccolo, we would advise you to seek out the careful scrutiny and testing of it by some real expert before purchasing.

#### Stage Fright

**Question:** Many readers of this column write us from time to time wanting to know if we can advise them in a manner to guard against "stage fright", that is, of course, becoming nervous when appearing before an audience as soloist, speaker, etc. It is a fact that most all of us who make such appearances are apt to suffer this very great handicap. Where one is making such appearances—and always successfully—day after day over a period of time, this is quite certain to wear off. It is most reasonable to suppose that the fellow who assumes such obligations only

once in a great while, is the one to suffer the most. Through many years of activities along these lines, as regarding personal participation and the advising of many hundreds of students, we have found that a bit of applied philosophical reasoning will do much to help us overcome these silly fears. Such application means that we should teach ourselves to be calm, rational and temperate. In other words we should learn to reason systematically. For one who is to appear as a soloist entertainer very rarely, we should advise this system of psychological practice: Get all your numbers well prepared, making sure that there are no difficult passages to annoy you, and leave no doubts in your mind as to whether you can play them or not. It is the fear of getting "tripped up" on certain difficult passages that makes one nervous and afraid. Work such passages out carefully, slowly and methodically until all difficulties in rendering them have entirely disappeared. Now that all of this has been done you are ready to put yourself to real tests. Get your accompanist to play for you. Stand beside the piano or out in front of it just as you will do on the stage. Then look out over your empty room and imagine that there is your audience. Let your imagination run real wild, even to the extent that you see an audience before you that is two or three times the size of any that could gather in the room or theatre where you are to perform. Also you must see out there all the critics that you know of. Honestly, if this system is properly applied, you can get so badly frightened and so nervous, that

when you make your appearance you will feel that your audience is made up only of folks for whom you love to play. Just try this gentle readers and you will be happily surprised to find that it is only pleasure of the highest order to appear before all friends and other admirers in any form of artistic entertainment. After some of you have tried this, we'd wish that we might hear from you. The surest way to know whether the pudding is good or bad must come by the experience of tasting it.

#### Koehler Flute Studies

**Question:** Some one of our friends wrote us recently to ask what was meant when advised to use the extra C sharp key for making a combination of notes containing the C sharp easier to play.

**Answer:** The key mentioned as the "extra C sharp key" or the "C sharp triller key" is an extra key found on comparatively few flutes. The tone hole for this extra C sharp is placed just above the one that is covered by the B natural thumb key. It operates with the so called "kicker" key which is a lever placed near the key that operates the triller that may play B flat to B natural or—if connected with the B thumb key, would make a trill from B to C.

P.S. When "C $\sharp$  key" is written below the staff and directly under a high F $\sharp$ , it means to play that F $\sharp$  with the 4th finger right on the low C $\sharp$  key instead of letting it rest on the D $\sharp$  key. This is advised because of the fact that the high F $\sharp$  responds more readily when this fingering is used.

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## The Clarinet Corner

By David Kaplan

Director of Music  
Reynolds Community High School  
Reynolds, Illinois

*This column will appear each month.  
Send your questions to me regularly.*

In assuming the editorship of this column let me invite clarinetists, teachers, directors, and students to freely submit questions or comments. Through an exchange of ideas, problems common to clarinet playing will be attacked.

It seems fitting that in this inaugural article something of the clarinet's history should be presented. This I have done in the form of brief outlines.

### DEVELOPMENT OF THE CLARINET

Chalumeau—primitive folk instrument—range of "f" to "g"—no overblown tones.

c. 1695—Johann Christian Denner, a Nürnberg flute maker, turned the chalumeau into a clarinet. The new instruments were given oboe shapes and the wooden tubes were cut and turned on a lathe into several joints and a bell. Two keys were added to the 7 holes of the chalumeau. The first key placed above the front hole produced "a" while the other, opposite to it and in the rear, produced "b". The range was now from "f" to "c3", the tones from "c2" being overblown by partially opening either of two keys.

c. 1720—Denner's son, Johann, moved the "b" hole upwards to facilitate the overblowing. At the same time he lessened its size so that "b-flat" was produced. In addition, Johann added an "e" hole into the lengthened joint and covered it with a long key which was to be operated by the left hand.

c. 1750—Barthold Fritz, an instrument maker in Braunschweigen, adds a fourth and fifth key ("f" and "g"). Joseph Beer, among others also worked on these key experiments.

c. 1791—Lefevre in Paris adds sixth key ("c5").

1806—J. F. Simlot in Lyon lines the thumb hole with a protruding metal tube. This was done to prevent the saliva from leaking out. For the same purpose Simlot placed the "b-flat" hole in front although the key handle was still in the rear.

1809—The firm of Griessling and Schlott manufactured a 10 keyed clarinet. It was first played by Heinrich Baermann. 1811—Ivan Müller introduces the 13 keyed model. Not until 1835 or so is it generally popular.

1823 C. Janssen in Paris innovates the sliding rollers to facilitate legato movement from key to key.

1843—Klose and Buffet adopt Boehm's (flute) ring-key system to the clarinet. Buffet first put the rings on the lower joint. Mollenhauer in Fulda (c. 1867) and Lefevre worked on these improvements.

Boehm did not apply his system to the clarinet which bears his name. His discoveries were restricted generally to the flute. To Klose and Buffet goes much of the credit for the application of the system to the clarinet.

### EARLY APPEARANCES OF THE CLARINET IN THE BAND

c. 1750—The characteristic ensemble in Europe was an octet including 2 oboes, 2 clarinets, 2 bassoons, and 2 horns.



Mr. Kaplan

c. 1750—Colonial periodicals in the United States, around the middle of the century, contain advertisements of clarinets.

1762—Royal Artillery Band formed in England; the clarinet is included.

1769—Military band in Spain contains 2 clarinets.

1777—Gardes Francaises Band includes clarinets.

1783—English Grenadiers Band included 4 clarinets.

1789—National Guard Band of France formed; clarinets included.

c. 1789—A band of the Revolutionary period is an "Overture" by Mehul. First and second clarinet part were found in the scoring.

1794—Haydn's "Two Marches for Band" includes two clarinet parts.

1795—Clarinet replaces oboe as prominent top voice in many bands.

1800—Two clarinets in the U. S. Marine Band.

1806—Five clarinets in the Salem Massachusetts Brigade Band.

1809—French Infantry Bands include 6-8 clarinets.

1818—West Point Band has 5 clarinets.

1825—Independent Band of New York, a professional band, includes clarinets.

c. 1825—Typical English band has 11 clarinets; French have 12 (B $\flat$  or A) and 2 in F or E $\flat$ ; Austrian has 9 (B $\flat$ ), 2 A $\flat$ , 1 E $\flat$ .

1828—Allentown Pennsylvania Band founded. It may be the first mixed band (brass and woodwind).

1833—Clarinet bands were popular at this time. One was attached to Bailey's Circus and Menagerie. Another existed in Chillicothe, Ohio in 1834.

1835—In Europe, Wieprecht (a Prussian bandmaster) included in his reforms 8 clarinets in B $\flat$ , 2 in E $\flat$ , and 1 in A $\flat$ .

1845—Bethlehem Pennsylvania Band formed. An E $\flat$  clarinet was included.

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1845—Jury of French musicians devise an instrumentation of 14 B $\flat$  and 1 E $\flat$  clarinet.

1757—Gossec employs clarinets in his works.

1759—The clarinet is introduced to the Mannheim orchestra. This is two years after the death of Johann Stamitz. Stamitz visited Paris some time before 1757; after that visit the clarinet became a regular orchestra member in Paris.

1760—Arne uses clarinets in his opera "Thomas and Cally". The combination of clarinets and horns can be noted here.

1762—In Paris "La Pouplinière" orchestra employs clarinets. Much of the clarinet's popularity in Paris is due to Pouplinière, a rich farmer. He furthered the cause of wind instrument playing by bringing to Paris the virtuosi of the day.

1762—Arne's opera "Artaxerxes".

1763—J. C. Bach's opera "Oraine", (in London)

1764—It is conjectured that Mozart may have heard the clarinet for the first time—in London. He copied a symphony of Abel which included two clarinets, two horns, and bassoons.

1765—Dittersdorf organizes an orchestra for the Bishop of Grosswarden in which clarinets are included.

1766 (or 1767)—A concert at the Marylebone Garden in London consisted entirely of clarinets, horns, and oboes.

1767—Gluck's "Orpheo" uses clarinets. It is one opinion, however, that the chalumeau was really employed, constituting one of the final appearances of the chalumeau in an opera score.

1770—Milan opera orchestra uses clarinets. Possibly the Padua orchestra did also.

1770—Clarinets in the Concerts des Amateurs in Paris.

1771—Mozart uses the clarinet for the first time in the Milan Divertimento K.113.

1772—Breitkopf lists symphonies including clarinets by Hiller, Mislweck, Schmidtbauer, Wanhall, and Hofsettl. In 1773 the following are added: Gassman, Gossec, Hofman, Dittersdorf, and Carl Stamitz.

1773—Paris opera orchestra includes clarinets.

1777—Salzburg orchestra begins to use clarinets. From this year Mozart generally employed the clarinet in his works.

1778—Orchestra at Munich (Elector).

1781—Vienna opera orchestra.

1782—Orchestras of Ansbach, Mayence, and Coblenz.

1783—Orchestras of Bonn, Regensburg, Pressburg, and Bentheim-Steinfurt.

1867—Wieprecht's band now includes 16 B $\flat$  clarinets (firsts and seconds), 4 in E $\flat$  or F, and 1 in A $\flat$ .

1872—"Garde Republican" Band formed in France as result of merger of two leading bands. Clarinets are important in the instrumentation.

1878—Gilmore's 22nd Regiment Band of New York included 16 B $\flat$  (8, 4, 4), 3 E $\flat$ , and an A $\flat$  clarinet.

1892—Sousa's band includes 16 clarinets.

1925—Garde Republican Band has 31 clarinets.

1946—Goldman Band includes 19 B $\flat$  clarinets and E $\flat$ .

#### EARLY APPEARANCES OF THE CLARINET IN THE ORCHESTRA

1710—Bononcini's opera "Turno Aricino" (probably improved or early chalumeau).

1711—Clarinets are prescribed for in Reinhold Kelsner's opera "Croesus" (early or improved chalumeau).

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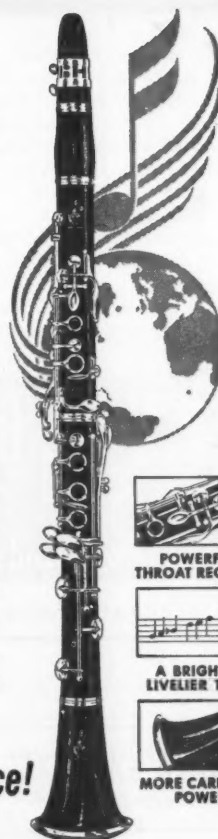
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1716—Kaiser's opera "Serenata" (again the chalumeau was probably employed).

1720—In Antwerp a mass by Faber is the first(?) to mention "clarinet" in any score.

1722—Telemann's opera "Sieg der Schönheit" used clarinets (probably improved chalumeau).

1737—Hasse's opera "La Victu apple della Croce".

1739—The orchestra of Kremsmünster (Austria) includes two clarinets. A Frankfurt paper advertises the arrival of two good clarinetists.

c. 1740—Handel's "Overture" includes a concertino of two clarinets and bassoon. Handel's use of the clarinet warrant a special study in itself.

1749—Rameau's opera "Zorastre" and and oratorio performance in Frankfurt include clarinet.

1753—Clarinets used in Paris at Concerts Spirituels in symphonies of Johann Stamitz.

1754—The "London Advertiser" announces that horns and clarinets will play between the acts of a Benefit.

1755—Clarinetists found in Edinburgh.

1756—Oratorio performance at Haymarket Theatre in London included clarinets.

1756—In America Benjamin Franklin hears clarinets at Bethlehem (Pa.) If this is true it seems strange that a hundred years was to elapse before the founding of the Bethlehem Band.

1787—Orchestras of Berlin and Prague include clarinets.

1791—Solomon Concerts in London use clarinets.

### EARLY CLARINET PLAYERS

Gaspard Procksch—German—reputed to be the earliest virtuoso (?). He was very active in Paris (1755-1770) and had some of his compositions published.

Joseph Beer was born in Grunwald and died in Potsdam in 1811. A Bohemian clarinetist, Beer improved the fifth key. At the time of his death he was Royal Prussian Chamber Musician at Potsdam.

George Frederick Fuchs was born in 1752 and died in Paris in 1821. Fuchs, a Rhenish clarinetist, wrote much clarinet music. Famous in Paris he later became Professor at the Conservatoire.

Michael Yost was born in Paris around 1754 and died there in 1786. A pupil of Beer, Yost had been soloist at the Concerts Spirituels. Many concertos, duets, and trios art to his credit.

Farnz Tausch was a German clarinetist and composer who was born in 1762 and died in Berlin in 1817. At the age of 8 he was a member of the Mannheim orchestra. Later he joined the Munchen orchestra and finally became a member of the Berlin Court Orchestra where he remained until his death. Included among his pupils were the Baermans.

Jean Xavier Lefevre was born in 1763 and died in Paris in 1829. A Swiss and a pupil of Yost, Lefevre experimented much with the clarinet. He also wrote a good deal for the clarinet. From 1795 to 1825 Lefevre was Professor of Clarinet at the Conservatoire.

Anton Stadler was the first clarinetist of the Vienna court Orchestra. When Mozart came to Vienna in 1781 he met Stadler. Their friendship lasted until Mozart's death in 1791. Almost all of Mozart's clarinet music was written for Stadler. Stadler experimented with the clarinet, extending the range down to "c."

Heinrich Joseph Baermann was born in 1784 and died in Munich in 1847. In 1807 he joined the Bavarian Court Orchestra at Munich. Here Baermann became very

famous. In 1811 young Carl Maria von Weber visited Munich. So impressed was he with Baermann's playing that the Concertino op. 26 was the result. All the other Weber works for clarinet were written for Baermann. Mendelssohn also honored Baermann writing for him the Two Concert Pieces for clarinet, basset-horn, piano.

Ivan Müller was the German clarinetist responsible for the 13 keyed clarinet. He was born in 1786 and died in 1854. Müller also wrote much for the clarinet.

Friedrich Berr was a Frenchman whose life span covered the years 1794-1838. A noted bandmaster Berr taught at the Conservatoire. He wrote methods, incidental pieces, and much military music.

Ernesto Cavallini was born in Milan in 1807 and died there in 1874. For 15 years he was active in St. Petersburg. A renowned virtuoso his Caprices are still very popular.

Hyacinthe Eleanore Klose was born in 1808 and died in Paris in 1880. A pupil of Berr, Klose became professor of clarinet at the Conservatoire in 1839. He did much to further the development of the clarinet. His method and studies are very much in use today.

Carl Baermann the son of Heinrich was born in Munich in 1811 and died there in 1885. On the death of his father in 1847 Carl became first clarinet of the Munich orchestra. Carl's methods are used extensively today.

Henry Lazarus was born in London in 1815 and died there in 1895. Lazarus was first clarinet in the opera and a professor at the Royal Academy. Among his many clarinet works is the popular "Method."

Robert Stark was born in 1847 and died in Würzburg in 1922. A member of several orchestras Stark became a famous teacher at Würzburg. His studies and solos for clarinet are important.

Richard Mühlfeld was born in Salzgungen, Germany in 1856 and died in 1907. Some time after 1876 Mühlfeld became first clarinet of the Meiningen orchestra. Brahms visited Meiningen in 1881; another visit was made ten years later. Mühlfeld played a private recital for Brahms explaining the characteristics of his clarinet. Brahms was overwhelmed. It is a matter of history that the sonatas, the trio, and the quintet were written with Mühlfeld in mind.

It would be interesting at a later date to examine the early music for clarinet beginning with the Johann Stamitz Concerto (dated 1743-1757). Next month this column will offer some observations on some of the recent contests.

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Some things are worthy of a great deal of concern it seems to me as I think about this business of drumming. It has been my good fortune to meet two or three fellows recently who are holding down dance band jobs but who know nothing about drumming. I actually mean that. They know nothing about drumming yet hold down a reasonably good job. I have come to this conclusion—there are at least two classifications of drummers: the musicians, and the time-beaters. The latter may attain and hold a job because of a native ability to beat a steady tempo on either a small drum or a large drum. This simple, steady, beat is all that is required to hold the dance band together and for that reason he is able to keep going. The former type—the musician—knows his onions! He not only is able to "keep that beat" but he knows all the tricks of the trade, having enough knowledge to hold him high above the border-line of mere job-holding.

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## How to Play the Drums

# Percussion, for Band and Orchestra

By Dr. John Paul Jones

What a wonderful thing it would be if all school band drummers would school themselves to be better than their job requires.

For many school drummers, this is the last year of school band playing. What are you going to do? Is there a city or municipal band for you? Is there a dance band or church orchestra in which you can play? Are you going to college and will you play in the college band? When answering these questions, check on your knowledge of drumming and if you are lacking in some phase start immediately to remedy your faults. Check your hand positions, your wrist motion, your body posture and your knowledge of equipment. And, if you have your own drum outfit be sure it is in the best of condition.

### High Hat

It is not my desire to manufacture equipment or make substitutions but there are many "gadgets" which the drummer can devise at little cost and for great good. For instance a friend of mine tells about making a cymbal stand out of an old music rack. He used the bottom part of the stand and thus could raise or lower it to suit. Where the music rack usually fastens on, he fastened a bolt with the threads up. Over this he put a good piece of felt and then his cymbal and another piece of felt. Then he screwed a nut on the bolt and he had a very serviceable cymbal stand. Not as good as could be had commercially but one which served him well and one which he would not have had were it necessary to buy it, which he will do someday, of course.

### Sticks

Question: "We need some new drum sticks but we still have several pair of unmatched sticks. Are these all right to use? Or should new sticks be bought every time a pair is broken? B. D. L., Alabama.

Answer: Really, you should get a new pair every time a pair of sticks is broken. However, if you are very careful in the selection of your sticks you will not have to throw away many odd sticks. For general band work you will undoubtedly stick with the 2-B or its equivalent. For good inside playing in concert work you may use a lighter pair. If your judgment is good you will find you will have a supply of odd 2-B's and a supply of the orchestral type also. Quite often you can match up a good pair from these odd sticks, and that is what I would do if I could.

Always select your sticks for balance, equal weight, straight grain, getting them as nearly alike as is possible and be sure they are not warped.

Question: "What kind of a bass drum stick should we buy? I want one with a strap on it but our director says we will get one with a double head. What do you say?" P. L. M., Georgia.

Answer: In the first place you should have more than only one bass drum stick. You really should have several for the different types of work or beating you will do. If I could have only one stick then I would get the double head for I could use it in either concert or marching. If I could get two sticks, I would get a good soft felt with the leather strap for marching. Even here, the stick should not be too hard. Certainly not hard enough to sound like a baseball bat. After all, there should be a good drum tone whether in marching or concert.

Personally, I like a lambs-wool covering for street as well as concert for I don't want the dead tone quality. I want a drum to sound like a drum. If I am going to get a tub sound I might as well buy a tub in the first place. It's much cheaper.

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## How to Play Cornet, Trumpet, Trombone

# I Teach the Solo Brass

By B. H. Walker

Chattanooga, Tennessee

### Hamilton County Schools' Music Festival a Success

The Hamilton County schools presented a music festival in Chattanooga Thursday and Friday, March 19 and 20, which will be long remembered by all who witnessed the event. The Festival as a whole was under the expert supervision of County Supervisor of Music, Milton Allen. I served as chairman of the county clinic band, which was composed of 100 selected players from six schools of Chattanooga and Hamilton County. Mr. Glenn Cliff Balmun of Northwestern University was the guest conductor of the clinic band and he won the admiration of all who played under his baton. The Festival was climaxed on Friday night with a concert by the All-County Band and combined choruses (approximately 575 participating students) and was enjoyed by all who attended.

### Summer Music Camp Time Is Near

Here it is the month of May, school is almost out, and it is not long until our summer music camps will be opening throughout the country. I wish it were possible for every school brass player to continue his music study and daily playing participation through the enjoyable and healthy outdoor medium of a summer music camp. I am planning to teach private brass students and conduct the daily rehearsals of the advanced band for a music camp in Tennessee. I know we will have fun as well as improve the playing proficiency of each student.

### Questions and Answers

The following letter came from a brass friend in Canada.

"Could you please tell me if playing baritone horn and E♭ Alto Sax would hurt your embouchure on the baritone? Is it possible to play both brass and reed instruments without injuring your lip permanently on either instrument?"

**Answer:** Yes, it is possible to double on a reed and brass instrument and play both in a reasonably acceptable manner and it is being done every day by some few professional players. However, if you are serious enough to want to become a real top notch artist and master your instrument, it would be better to spend your time specializing on one instrument. The E♭ alto sax player develops a webbed shape muscle on the inside of his lower lip where the lower lip slightly folds over the lower teeth to help control the vibrations of the reed. The baritone player develops a small embouchure center on both lips surrounded by muscles which contract and relax to help regulate the size of the lip opening where they vibrate to help control the changes in pitch. Hence, the embouchure muscles are developed slightly different for the baritone and saxophone.

**Question:** What are the effects of thick lips on the tone and embouchure control of the trombone or baritone player?

**Answer:** Reasonably thick lips do not retard the progress of the player on trombone, but may be an advantage to the trombone or baritone player if he manages them correctly.

**Question:** Is it necessary for a trombone player to know more than one clef?

**Answer:** Yes, the advanced trombone player should be able to read tenor, alto, B♭ treble (as played by the cornet), C treble (as played by the violin) and bass clef. Especially is this true for the trombone student who wishes to play trombone professionally in the symphony orchestra.

**Question:** What stage of advancement should the brass student reach before he begins the study of vibrato?

**Answer:** For the average high school brass student, I do not recommend any study of vibrato until a thorough foundation in embouchure development, breath control and a clear, rich tone is acquired, which may require two or more years. The time this will take, however, will vary with the individual.

**Question:** What methods of vibrato for the brass player are in use today?

**Answer:** The slide vibrato for trombone, hand vibrato for cornet or trumpet, the lip or jaw vibrato, and the breath or throat variety.

**Question:** What variety of vibrato do you use and recommend?

**Answer:** For trombone I use the slide vibrato as is preferred by Jerry Cimer, Merle Isle (soloist, Marine Band), Tommy Dorsey, and many other modern artists, and the hand vibrato produced by narrow pulsating movements of the thumb and fingers against the instrument for cornet or trumpet. The hand vibrato is recommended by Dr. Frank Simon, Leonard Meretta and many others.

**Question:** Will vibrato compensate for a poor tone quality?

**Answer:** No. You should never try to cover up a poor tone with vibrato. Work for good quality of tone first and vibrato later.

**Question:** What width or depth should the pulsations of the vibrato be?

**Answer:** The shorter pulsation of approximately one-fourth of a tone or less is the most accepted width of the modern style of vibrato. The slower the vibrato, the wider it becomes.

**Question:** What is the correct speed of trombone or cornet vibrato?

**Answer:** Keep the speed about six pulsations to each slow count.

**Question:** When should vibrato be used and when should it be omitted?

**Answer:** I suggest its use in solo or melodic passages where feeling and sentiments are to be expressed and in movements marked by such expression marks as *affectuoso*, *espressivo*, *con amore*, *dolce teneramente*, *amoroso*. I teach my players to practice their sustained tone control studies and embouchure drills without vi-

brato. Not with a crud to cover it whose vibrato one who has tone first. use it or let quality of use vibrato band when scales or e  
Question: of the slide below the e is not va one-fourth the speed The "wave" even.  
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## SEND

brato. Nothing sounds worse than a player with a crude, unsteady or fuzzy tone trying to cover it up with a vibrato. The player whose vibrato sounds best, is usually the one who has developed a beautiful straight tone first. The goal should be to learn to use it or leave it off at will and have good quality of tone with or without it. Never use vibrato in full ensemble, in concert band when playing chorales, full chords, scales or exercises.

**Question:** How is the slide vibrato used?

**Answer:** By short, relaxed movements of the slide a fraction of an inch above and below the correct slide position so the tone is not varied more than approximately one-fourth of a tone in width and so that the speed is still six "waves" per second. The "waves" must be narrow, smooth and even.

**Question:** What are the advantages of the modern slide vibrato and hand vibrato over the older form of lip or jaw vibrato?

**Answer:** Slide vibrato or hand vibrato gives less strain on the lip muscles and leaves them freer for technical execution than does lip vibrato. It is possible with slide vibrato to produce a good vibrato even when the lip is tired. Slide vibrato requires much less time and study to perfect than does lip vibrato. The result in sound, if properly done, is very similar to that of the lip or jaw vibrato. In fact, the slide or hand vibrato usually sounds better than the jaw or lip variety unless the later type is a natural one for which the player has a natural "knack". Some few seem to have a natural knack for lip vibrato and have it developed before they realize how they did it, while others find it a very slow process which they have to learn in an artificial manner while playing half and quarter note scales and practicing short chewing movements combined with a short lip movement to produce "waa-was" at various speeds until mastered. Sometimes this requires six months of study and is not easily mastered by the high school player and amateurs whose music is merely incidental.

Continue writing me concerning your brass problems.

## THE QUICK and the DEAD

RCA Victor has just released a most startling but educationally sound set of recordings called "The Quick and the Dead."

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## Band Music Review

Every Number Reviewed in this Column has been Read, Studied by our Own Band, is accurately Graded and Described.

**By Richard Brittain**

Materials Instructor  
and Concert Band Director  
VanderCook School of Music,  
Chicago

**A SANTA CECILIA**—(E) Radaelli-arr. Richard E. Brittain. Just off the press is a new arrangement of a very fine Italian March. Your author has entered the arranging field to give you an up-to-date instrumentation of a march that will be useful for concert or street work. The number is not the usual staccato Italian style but one that is quite legato and is technically quite easy. Many will find this a better than average "warm-up" march for contest work. The highest note for cornets is "G" above the staff and the top

note of the Bb clarinet part is "D" above the staff. The trio is a legato unison for clarinets and baritones in the low register. Pub.—Kjos. Fl Bd. \$1.25.

**ON THE TRAIL**—(M) Grofe-Arr. David Bennett. Dave Bennett has made a new arrangement of this favorite, that is well in the playing range of most any band. Be sure to look this number over for program material as soon as possible. Technically the number is not difficult as many of the grace notes that were so difficult for young players in the old arrangement have been avoided by making a dissonance between the first and second clarinet which gives the same effect as grace notes. The playing time is under five minutes and has adequate cues and cuts to make the number very practical for school bands. Pub.—Robbins. Fl Bd. \$6.00. Sym Bd. \$9.00.

**TIME ON MY HANDS**—(ME) Youmans-arr. Yoder. This beautiful selection from the Production "Smiles" will prove interesting as program material and will attract the attention of the school musician. The conductor will find many opportunities for getting tonal color from the arrangement with muted brass and brushes for the snare drum parts. The number is not difficult technically and has enough tempo and key changes to add to the interest of the arrangement on the part of the listener. Pub.—Miller Music Corp. Fl Bd. \$2.50. Sym Bd. \$4.00.



**LEONARD SMITH** received a cornet on his eighth Christmas. It was a big thrill for him, but he was even more thrilled when he later qualified for the school band. His fine school performances won for him a scholarship to the New York Military Academy. This was the beginning of his colorful career. Today, he is known as America's premier cornet soloist. And like so many professional musicians, Leonard attributes much of his first and continued interest in music to the fact that he has played a Martin since early childhood.

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**CHARLESTON**—(M) Mack and Johnson arr. Schoenfeld. Many uses will be found for this number which is available in quick step size. Shows, programs, plays, dances and other musical presentations will require this number for your band library. The figures are a bit tricky but can be mastered by merely playing the figure as if saying the word charleston. I'm sure that all bands will enjoy the spirited tempo and crazy rhythms of this number. Try it by all means. Pub.—Music Publishers Holding Corp. Fl Bd. \$1.25.

**THE REDWOOD FOREST**—(E) Frangkiser. A new release by Belwin that has been used often this year as a sight-reading selection for young bands. The number is quite easy and yet musical. The opening is in Bb concert and is quite full and broad which gives young bands a chance to set their tones and pitch with good quality. A marcia section is introduced that has no figure more difficult than eighth notes. The opening passage is restated and followed by an allegro passage still in Bb that still introduces no sixteenth notes and ends with full rich chords. I'm sure that all young bands will benefit by this overture. Pub.—Belwin. Fl Bd. \$3.50. Sym Bd. \$5.00.

**MONTEREY**—(ME) Ernest O. Caneva. This overture is an original composition by one of our VanderCook Graduates that will be quite popular as a contest and program number. The opening is a Maestoso movement in Ab concert that is well sustained. An andante follows which features a cornet solo that requires a light background on all other instruments. The opening Maestoso is again stated and leads nicely to a Rumba section featuring a muted cornet duet. A spirited  $\frac{3}{4}$  section follows which leads to an Allegro Vivace that is melodic and introduces a beautiful counter-melody to be used only the second time through. I'm sure that this overture will be enjoyed by all and I recommend that you try it as soon as possible. Pub.—Remic Music Corp. Fl Bd. \$5.00. Sym Bd. \$6.50.

## SELMER ARTIST ALBUMS

The vigorous demand by musicians and instructors for more recordings by master reed soloists has been met by new Selmer Records, according to an announcement by B. J. Flood, musical merchandise manager, H. & A. Selmer, Inc., Elkhart, Indiana. Available in two attractive four-record albums—Saxophones of Paris and Clarinets of Paris. The former contains two records by the Saxophone Quartet of Paris and two solo records by Marcel Mule, professor of saxophone, Paris Conservatory. The latter album has three records by the Clarinet Sextette of the famous Garde Republicaine Band of Paris, and one solo clarinet record by Ulysse Delecluse, professor of clarinet, Paris Conservatory. Each album retails at \$6.75.

Titles include "Flight of the Bumblebee," "Les Dauphins," "Dance of the Violins," "Romance Without Words," "Liebesfreud," and other well known musical compositions. Price of individual records \$1.50.

## TROMBONE SHORTY AID

A special attachment for trombones—made them easier for children to play—has been invented by Leroy F. Reeves, a Chardon, Ohio, School music director.

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# The Band Forum

By Daniel Martino  
Director of Bands  
Indiana University  
Bloomington, Indiana

## CONDUCTING AS A PERFORMING MEDIUM

As indicated in the introductory presentation of the BAND FORUM, the newly-created department of The SCHOOL MUSICIAN, the next several issues beginning with this particular one will be concerned with a series of discussions dealing with some ASPECTS OF CONCERT BAND INSTRUCTION AND PERFORMANCE.

Admittedly, band instruction and performance are matters of musical and educational importance to those of us who are vitally concerned and professionally interested in all the implications. Educationally sound band instruction and musically satisfying performances *don't just happen*; they are brought about only by the conscientious effort, intelligently applied energies and talents, skills and abilities of the instructor-conductor. It is this two-dimensional music personality who holds our attention in this initial installment.

Essentially and for all practical purposes it is the band conductor who makes his band SOUND. Observation and experience have shown that bands mirror their leadership. Certainly bands are variable as their leadership is variable. Literally, thousands of bands exist in this great land of ours, especially at the secondary school level. Their growth during the past quarter century has been quite phenomenal. Yet, the development and preparation of able conductors have not kept pace with this movement.

As far as conductorial preparation is concerned, the band conductor still seems to be, to a large degree, a man without a country. Each year many budding young band conductors complete the required basic minimum requirements as set forth in their college curricula, and then launch upon their careers with totally inadequate

advance preparation, at least with regard to conducting and rehearsal techniques. In some of the so-called musicianship courses, there seems to be little regard for the actual and practical use to which the subject matter will be put by the conductor. In most instances, they bear little relationship or resemblance to the live problems which daily confront the teacher. Rarely do such courses as theory and "ear-training" as taught focus attention on performance details such as ear discrimination of good and bad tone production, tonal and dynamic balance, intonation, attacks, releases, precision and the like. These are some of the "musts" which spell ultimate success or failure for the conductor.

Although conducting has been taught and practiced for many years, its cultivation as a performing medium and especially as a means of effective and artistic expression is still in its formative stages. Learning to conduct means proper practical preparation developed into a technique which is as difficult to acquire in its musical and technical aspects as is the proficiency on any solo instrument.

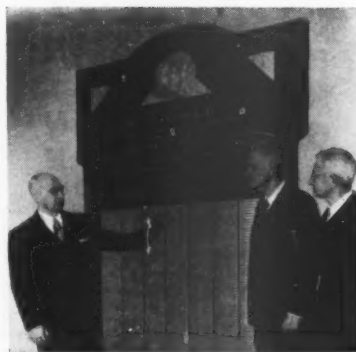
How may the conductor develop and improve his techniques? Simply by conscientiously *wanting to*. If he has the genuine desire to improve, he will at once be transformed from a complacent and self-satisfied to a dynamic, re-activated conductor. The transformed conductor will carefully analyze his mannerisms, methods and techniques in relation to their results. He will study his score, not as a static representation of musical effects, but as a detailed plan for a moving, vital musical composition which he will conceive in terms of actual performance. The conductor will communicate this work in all its aspects, to the performers, who will in turn make possible the ultimate realization

tion of his conception of the music.

Unquestionably, only a limited amount of conducting can be codified into rules, directions and formulae, and by far the larger part of the techniques must be found within the musicianship acquired through comprehensive and exhaustive study of all phases of music. Performances—musically excellent and satisfying—are the aim and purpose of the musically sensitive band conductor and the professionally concerned music educator.

In the next issue will be discussed specifically—concert band tone, its concept, production and cultivation.

## MUSIC EDUCATION PIONEER HONORED BY CONN DEALERS



Mr. William Levis, left, Levis Music Stores, Rochester, New York, and oldest Conn dealer, making plaque presentation in behalf of over four hundred Conn dealers to Mr. C. D. Greenleaf, right, chairman of the board of directors of C. G. Conn Ltd. Charles "Doc" Stenberg, veteran Conn engraver, looks on.

Over four hundred Conn dealers have presented a testimonial award plaque to Mr. C. D. Greenleaf, chairman of the Board of Directors of C. G. Conn Ltd., as a token of esteem and appreciation for his contribution to the musical progress of America. The dealers considered it very fitting to make this award, the first such award in the entire band instrument industry, during the seventy-fifth anniversary year of the Conn company.

In 1915 C. D. Greenleaf purchased and became president of C. G. Conn Ltd. One of his primary objectives was the development of instrumental music in the nation's schools which he felt was sure to prove of lasting benefit to the youth of the country. In 1924, Mr. Greenleaf was instrumental in organizing the National Association for the Advancement of Music. This organization played an important part in the development of instrumental music in the United States, and particularly in the educational field. He also developed the plans for the first national high school band contest.

It was Mr. Greenleaf's belief that every person in the country desiring to receive a musical education should be given the opportunity to participate in some form of musical activity.

The presentation ceremony was held in the reception room of the Conn plant in Elkhart, Indiana, where the plaque has been placed in its permanent position.

The plaque serves as a lasting tribute to Mr. C. D. Greenleaf and is a permanent and happy reminder of Conn's Diamond Jubilee celebration.



A. L. Fritschel, Director of the Western Illinois State College Band, calls this fine group his "Four Basses and a Shortstop." Left to right, Donald Thomas, Bud Zillins, Robert Barkley, Thelma Williams, and Karl Henry (Band President). Lots of oomph in this section!!!

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## How to Play the Double Reeds

# The Double Reed Classroom Bassoon . . . Oboe

By Bob Organ  
1512 Stout St., Denver 2, Colorado

I presume most of our contests are over. If they are you have probably let down a little and relaxed—and that is the point of my chat with you now.

Again, it has been my pleasure to judge on various occasions: Bands, solos ensembles, etc. I say "pleasure" because it is a pleasure to follow not only my own students but those of my colleagues as well. We are all working toward a common cause and that is to promote, create, produce or help students become better players on their respective instruments. Whatever it takes to do this we, as teachers, are naturally interested in whatever it is. This mutual interest is of vital concern to student and teacher alike.

Comparing the work of my student with that of my colleagues keeps me on my toes. I in return must of necessity keep my students on their toes.

Am going to pass on a thought which I, for one, experience each year directly following contest time. Am certain all teachers as well as students experience the same procedure. It is a natural procedure and it took me several years to learn just how to overcome a situation.

In preparing ourselves for contest time we make our choice of whatever we are going to do. We then work very hard at all of the phases necessary to produce our best possible performance. I have yet to find either a teacher or student that can not see after a performance how they could improve that performance if they only had the chance of doing it over. Well we can do it over and we should. This little situation I am speaking of is just that point. We work up to the point of performance, or contest, and as soon as it is over we let down and relax. We then talk about what we could do if we could do it over again—or take the attitude of we should have done it this or that way in the first place—or well it's over now and we fell a little short, next year we'll do differently, etc.

It seems to me the time to repair the damage is now. Especially so since it is all fresh in our minds. Here is what I am doing with my students following contests and I am finding over a period of time it pays dividends.

After the contest we take our criticism papers and analyze them. Whatever it is that has pulled our performance level down we immediately go to work on, applying it on the same number we played at contest. Why do we apply it to the same number we used at the contest when the contest is over? That is a logical question—in fact, I've asked it myself several times. After I reasoned it all out it was very simple.

After studying and practicing our contest number, as well as we have, we have learned to know every part of it. Its phrasing, nuance, articulation, fingering, tonal requirement, expression, etc. We have fallen short somewhere on something we know perfectly well. Why not improve

our shortcomings on something we are perfectly familiar with instead of something we are not so familiar with. In this manner we can direct our sole attention to our repairs, so to speak, without passing up several other items in so doing.

As an illustration—Three years ago I had a young lady on Oboe who entered the Solo Contest. She was in general a very good player. However, in the number she was playing that year there was a turn on D-flat, fourth line. This of course involves the E-flat above it coming back down to the D-flat to C natural back to the D-flat. She had developed proper fingering for the turn holding the E-flat key (left hand) down, etc. She practiced that turn until she could play it without any feeling of insecurity, yet she would often muffle the turn while playing the piece. We practiced the turn some more, etc. Of course the one time we wanted it to come smooth (at the contest) it didn't.

After the contest the judge, who happened to be a very fine Oboe player himself, thinking she was trying to finger it the hard way, asked her how she was fingering the turn. Upon her showing him how she fingered it—he just scratched his head and said, "Girlie, you will just have to practice that turn until it comes smoothly."

Knowing how many times the poor girl had played that turn and that she could and did play it smoothly when she practiced it, I drew a conclusion right then and there—albeit it was the turn she was missing it wasn't the turn itself that was throwing her. Like everyone else, the contest was over, she had completely relaxed and was down, but I had made up my mind that we were going to work that number over again and we did. We worked harder than ever using the judges criticisms as a work-



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ing sheet. The improvement accomplished after not to long a time was amazing.

Here is what happened regarding the turn and its little problem. The problem turned out to be not in the turn at all. It proved to be the tone preceding the turn which was an F-natural which had to be played, as we all know, forked F with the E-flat key being played from the left side of the instrument which we were doing all of the time.

In working the number over, instead of practicing the turn, we practiced first just playing the two tones "F to D-flat" until we were at ease. Next we played from F to D-flat including the turn. It was no time at all until the turn was played with ease. Our difficulty was in getting from F to D-flat comfortably. When this was accomplished the turn was no longer a problem and it didn't upset us at all.

After this was over we went one step further in this manner. We took every tone in the scale of A-flat major—playing from each tone of the scale to F to D-flat. This also improved the ease in which the turn was played.

Since that time I have made it a practice of not letting the student let down too much after the contest until we at least correct or improve our performance level using the judges criticism sheet as a work sheet. This creates a mutual understanding between the teacher and student. The criticism is in black and white on the dotted line so to speak. If both the student and teacher accept the judges criticisms as being given sincerely by the judge then all concerned have a cause in common—that of improving the student's playing.

Personally, during the past three years, I have seen more general improvement in my students following the contests than shown just before. Before the contest we sometimes narrow our thinking down to one line of thought—that of getting our material prepared. The nearer we approach the time the more we think of nothing else until it is over. After it is over and the strain is off we begin to think broadly again. Then is the time to continue diligently toward the correction or improvement of what the judge has seen as weaknesses—while it is fresh in our minds, etc.

In the case of the forked F preceding the turn on D-flat. Had we tried to work that turn out later on some other materials, it is quite possible we couldn't have solved our problem at all, do to the fact that we could have practiced the turn from then on without the forked F preceding it, which we had already done, but to no avail. In addition we learned to precede the forked F with all of the tones of that particular scale. In this we learned to approach the forked F as well as leaving it. Later on we also learned to approach D-flat from every tone of the A-flat scale as well.

I suggest you try this procedure this year, that is, if you haven't already let the bottom drop out from under you. There is always room for improvement in anything we do, be it a musical performance or otherwise. Just remember always that your judge is 100 per cent for you and any comments or criticisms she might pass on to you is directed toward the improvement of your performance level.

So long for now. See you next month.

## BAND OF AMERICA

(Starts on page 5)

sic my career. Not everyone wants to do this, but there's no reason why you can't make music a hobby later on. You don't have to close your instrument case for good once you leave school. There are college bands. There are bands in the Army, Navy, and Air Force if you serve. There are local bands, more of them every year. I heartily endorse the widespread movement to have each town and city support a band which could give summer concerts and play at municipal functions whenever they occur. Local bands provide a wonderful outlet for musical talent in a community.

If there doesn't happen to be a band in your town, don't worry, a good instrumentalist can always join an orchestra of whatever kind. He can carry his music with him through life. All the bandmen in "The Band of America" are ex-school and college players. They range in age from 23 to nearly 80 years old. It seems to me the typical American musician these days is versatile. He can play several instruments, or he can play several kinds of music on any one. The men in "The Band of America" for example can play symphonic overtures, popular swing, and the fine marches. On our various broadcasts they do.

We in "The Band of America" try to serve as an inspiration for school bands throughout the country. On our programs we play specific pieces for different bands who are rehearsing them at the time. It may be that we will someday play one of your band's selections. Listen closely how we play it, and try to pick out your part. I am very happy that thousands of boys and girls across the country make it a must to tune in our broadcast every Monday night. Many schools give credits for listening, and then hold discussion periods the next day.

In addition to our programs, several "Band of America" arrangements have been published and are available in print. These are a series of famous selections we play, some of them my own compositions. They are scored exactly as we play them on the radio. They are 100 percent "professional" but they are not beyond the prowess of most school bands. I understand many school outfits play "The Band of America March" in their regular repertory, and that pleases me very much.

The credit for the high standard of school music goes to musical educa-

(Turn to page 45)

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Educational Films and Recordings Reviewed

By Robert F. Freeland

Greenfield Village, Edison Institute, Dearborn, Michigan

**TWO THOUSAND YEARS OF MUSIC:** Compiled and arranged by Curt Sachs. Decca Long-play album DX 106. \$11.70.

This recording was first issued in Germany on Parlophone records about fifteen years ago, then Decca issued it on 78 rpm records. On the 78 rpm it presented a rather full picture of music from ancient Greece to Johann Sebastian Bach in both vocal and instrumental. The new issue on Long-play records with new headings and arrangement, the album is far from successful for school work. No performers names are given, and only a few of the compositions are labeled correctly. A set of this type is more valuable in the 78 rpm speed, at least for school work. Recordings in this field are needed for educational purposes and I hope a work can soon be issued in this line but in a more careful and scholarly manner.

**TCHAIKOVSKY:** Concerto in D. Michele Auclair, violin with the Austrian Symphony Orchestra, Kurt Woss, Conducting. Remington LP 199-20, \$2.19.

A solid, well-balanced performance, the best Remington disc yet made. Miss Auclair is a fine artist, proving to be a vivid and forceful player. She produces a lovely, lustrous tone and a forthright, sympathetic style. The accompaniment under Woss is good. Reproduction and surface very good for this inexpensive disc. This will be a choice selection for the school library, wishing good materials yet one eye on the budget.

**★**  
**MOZART:** Bastien und Bastienne, K 50. A Singspiel complete, sung in German. The Tonstudio Orchestra of Stuttgart conducted by Rolf Reinhart. The second side Mozart: Divertimento in C, Op. 187 & 188

(Salzburg Wind Ensemble) Two 12" Long Play disc. Period #SPLP 520. \$12.55. German-English libretto included.

A delightful recording written by Mozart at the age of twelve. The soloists, and orchestra are both excellent. The Divertimenti under the direction of Meinhard von Zallinger is for trumpets, flutes and tympani. Recording superb.

**★**  
**MOZART:** Concerto for Clarinet and Orchestra in A, K. 622. Reginald Kell (clarinet) with the Zimble Sinfonietta conducted by Josef Zimble. One ten inch Decca Long Play recording. Decca DL-7500. \$3.85.

This, Mozart's last work in the concerto form, is one of the most perfect and delightful of its kind. Mozart's understanding of the clarinet shines forth in every bar of the music. Several recordings have been made of this outstanding Mozart concerto, but this Long Play recording is the best yet. The Kell reading of this masterpiece is magnificent as well as the 78 rpm recording with the London Philharmonic (Victor M-708, \$4.00). The adagio is one of the highlights of the concerto, being highly melodic and beautiful. Surfaces: very good.

**★**  
**LEOPOLD MOZART:** Concerto in D for Trumpet and Orchestra. Marcel Frei (trumpet) with the Winterthur Symphony Orchestra conducted by Clemens Rahinden (one side).

**K.P.E. BACH:** Concerto in G for Flute and Orchestra. Aurele Nicolet (flute) with the Winterthur Symphony Orchestra conducted by Mr. Dahinden. One 12" Disc. Concert Hall Long Play #1077. \$5.95 (one side).

This album will be most welcome by school music libraries as well as others. Leopold Mozart was the father of Wolfgang and K.P.E. Bach was the son of Johann Sebastian.

Our first interest is the Concerto for trumpet and orchestra. There are very few such works in music literature. Marcel Frei is a true master of his instrument and is splendidly supported by the orchestra. A fine recording with reproduction at its best.

As far as I can find out these are both "first recordings." This Concerto in G for Flute and Orchestra by Karl Philipp Emanuel is lively and pleasing and gives the flutist ample opportunity to display great skill. Aurele Nicolet produces beautiful tones and gives a completely satisfying interpretation. The recording has been accomplished with great fidelity.

**★**  
**AMERICAN SONGS:** Margaret Truman (soprano) with the Robert Shaw Chorale and the RCA Victor Orchestra conducted by Robert Shaw. Four 10" discs in album, 78 rpm Victor-DM1145, \$6.29. One 10" disc Victor Long Play LM-57, \$4.67.

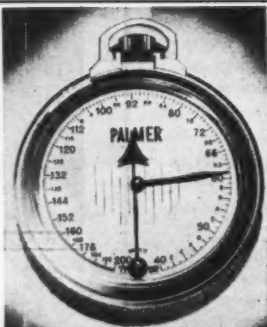
Miss Truman, the President's daughter, has selected for her first recording a group of songs from the Colonial period of this country. The songs have been drawn from America's age of Innocence in music. The composers are Francis Hopkins, jurist, poet, satirist, inventor, painter, signer of

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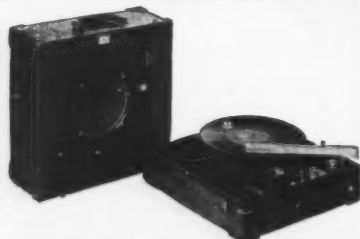
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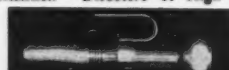
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the Declaration of Independence and perhaps this country's first writer of art songs; William Billings, tanner, musician and creator of "Fuguing tunes", Jacob French, Andrew Law, John Antes and George J. Webb.

Victor, which has brought out Miss Truman's recordings, may be responsible for the present example of good taste. This is a good recording, she sings simply and tastefully. She understands these songs and sings them freely. The Robert Shaw Chorale and the RCA Victor Orchestra, conducted by Robert Shaw, provided Miss Truman with admirable support. This record has an important place in the school library. Those looking for material for the general music class will find this record a fine aid with the text "History Sings" by Kinsella (University).

Schubert: Symphony No. 8 in B Minor ("Unfinished"). The NBC Symphony Orchestra conducted by Arturo Toscanini. 78 rpm (DM-1456), 45 rpm (WDM-1456), 33 1/3 Long Play (LM-54) \$4.67. Victor.

This recording is a fine musical example for high school orchestra. Maestro Toscanini has again proved himself an outstanding interpreter. This has been recorded many times, but here we find an especially thoughtful reading.

BOCCHERINI: Concerto in B-flat for Cello and Orchestra. Leo Koscielezny (violin) with the Orchestra of the Munich Radio conducted by Hans Rosbaud. The second side is Boccherini: Quintet in C. Herschenhan Quartet and Fritz Kiskalt (violin). One 12" Long play disc, Vox PL-6560, \$5.95.

The music of Boccherini is now coming into its own after many, many years of existence. There is all too little recorded cello music of this high calibre. Next to the Pablo Casals' performance, which is more polished, this album will be selected.

SHUMANN: Marchenerzahlungen, Op. 132. Leopold Wlach (clarinet); Erich Weiss (viola); and Jorg Demus (piano). One side, and Mendelssohn: Konzertstück, Op. 113 and Op. 114. Here we have Wlach on the clarinet again with Franz Bartosek on the basset-horn and Jorg Demus, piano. One Westminster Long Play record #WL-5024, \$5.95.

This is a beautiful recording. Long playing recording has truly brought an avalanche of records containing chamber music works of all kinds. The basset-horn is really a basset and not a horn. It was first presented in 1770 by a German instrument manufacturer named Horn. He called it "Basset-Horn" which meant a "Little Bass Horn". The Italians translated it into "Corno de Bassetto" this name used as a pen-name by George Bernard Shaw while a music critic. The instrument is really a tenor clarinet, and was used by 19th century composers. Highly recommended.

Debussy: THE CHILDREN'S CORNER SUITE. Robert Casadesu, piano. Two 12" long-play discs. The second side Schumann: Waldscenen, Op. 82 ("Forest Scenes"). One 12" long-play disc. Columbia MX-355.

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## How to Compose and Arrange

# The Composers and Arrangers Corner

By C. Wallace Gould

Director, Dept. of Music  
Southern State Teachers College  
Springfield, South Dakota

From time to time the question arises as to what is the best way to start composing music. In other words, students are interested in writing music but frequently feel that they would not know how they should start.

As a result of my own experience in teaching harmony and counter-point for a number of years I have come to the conclusion that probably the best exercises for the would-be-composer, are harmonizations of simple little melodies of not more than eight measures in length. Preferably these melodies should be of the students' own creation though in certain cases where the student seems to lack confidence in his own ability to create melodic ideas it will probably be better for the teacher for a time to supply the melodies.

One of the most difficult things I have found to teach students of harmony is to develop in them an intuitive sense as to what is the proper chord to use under any given melody tone. The textbooks tell what some of the good chord progressions such as I to IV to V are and likewise state what are some of the less desirable sequences such as III to II to I. But the harmony texts cannot possibly give the solution for every given situation and it is frequent that the student must rely upon his own good taste and judgment.

For instance, when I give a harmony class a melody to harmonize I usually will receive as many different solutions as there are members in the class. Not that I expect every student to produce the same solution or that I feel there is only one correct solution for any particular exercise. Some students will take a melody and use chords in succession that sound well under it. Others just worry along with one chord at a time and when they have finished their exercise it lacks continuity.

In such cases as this, it is often difficult for the teacher to be able to tell the student just what is wrong with his work. It may be that he has committed no particular harmonic errors such as using consecutive octaves or fifths, major seventh leaps, or movements by the intervals of the augmented second or fourth. Nonetheless something is lacking and it is the teacher's job to try to help the student get at the root of his problem.

I have had students mimic me because I have told them that they must try to make their writing more inspired. Nevertheless, this is just exactly what I have meant. A student with an innate instinct for writing, rarely has to be told this, though, I do not mean that only born-

musicians can learn to compose music. I am convinced that where the will is to learn, it can be taught although it may take a great deal of patience on the part of the teacher.

There must be something quite attractive about the art of composing music to the average person. I have had a great number of people with little training in the theory of music come to me with some little tune they have written and ask my opinion concerning it. Judging by the number of advertisements I receive from people who offer to arrange popular tunes and have them published, there must be a great number of persons who are constantly trying to write "hit" tunes.

Now why do I feel that it is best to start composition in music with writing short little exercises in four part harmony? My answer to this is simply that I feel the most important thing for the would-be composer to learn is how to harmonize a given melody and make the chords follow each other in logical sounding sequence.

Students in harmony classes today seem to like to experiment. In my opinion, this is a healthy sign for the future of the art. Nevertheless, it is my firm opinion that they must be held in check if their writing is to contain an element of good taste.

I dislike having to constantly correct students for using unprepared tonic and sub-dominant seventh chords, especially when I know that many of the modern composers are doing this very thing all of the time. Likewise, I do not like to refer students back to the procedures practiced by such men as Bach and Beethoven when I am well aware that the future of music demands a fresh and progressive viewpoint. I am firmly convinced that the traditions of the past, practiced in most instances by the great masters, rest upon a solid foundation of good taste. Students need to learn these things if they are going to give their writing the element of continuity and sustained interest.

The ear will stand just so much dissonance at one time. For instance, a composer may write a very noisy and harsh sounding passage with many crashing chords that do not seem to resolve in such a way as to satisfy the ear. If, however, he does not try to carry this for too long a period of time and ultimately satisfies the ear's desire for resting points, he will probably be able to sustain the interest of his listeners, especially if what he is saying has some basic element of inspiration.

On the other hand, (and this in my opinion) the basic defect of the work of many modernists, is to write long passages full of dissonant chords that never seem to satisfy the ear's desire for periods of rest. Like the speeches of some orators

I know, his terminal fall after a time to follow wear prefers tolerate the promise of discordant cordant.

Now and me what is exercises 1 part harmonic learn to w novelty sele answer is t break away that once t chords in s tion to each matically w accompani type of ha that once t good four ready to b composition useable ha

I have f position in teaching of English C learned ho to pick a their ideas well along to express gauge. Lll how to wr are then I write stor business a largely d technique.

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At any music w an analy sounds v because thought ation ha does the lating t beautiful result of ally prog See yo

Send Pictures of Your Orchestra to The SM

I know, his work does not have proper terminal facilities. The chances are that after a time the listener will stop trying to follow what is being said. The human ear prefers concord to discord but it will tolerate the latter for a time if it has the promise of ultimately returning from a discordant passage to one that is concordant.

Now and then my harmony students ask me what is the purpose of writing so many exercises in comparatively simple four part harmony when they really want to learn to write marches and overtures or novelty selections for band. Of course, my answer is that it is really quite simple to break away from four part writing and that once they have learned how to write chords in series that sound well in relation to each other, they will then automatically write music with a piano type of accompaniment with a logical and orderly type of harmonic basic structure. I feel that once they have learned how to write good four part music, they will then be ready to branch forth into all kinds of composition for they will have a basic and useable harmonic technique.

I have found that the teaching of composition in music is analogous to the teaching of theme writing in the field of English Composition. Once students have learned how to organize a paragraph, how to pick a topic sentence and then expand their ideas using this as a basis, they are well along the road towards learning how to express themselves well with their language. Likewise, once they have learned how to write a good theme or essay, they are then in a position to branch out and write stories of the fiction type, write business and personal letters, etc. It all largely depends upon acquiring a basic technique.

Music is exactly the same. Students have to learn to make their harmonic structure logical, interesting, and appropriate to the melodies it supports. When this basic technique has been acquired, they are then ready to branch out and even to write in the ultra-modern idiom, that at times seems to violate every rule in the harmony texts. It is axiomatic that only he who knows the rules is in a good position to break them. The ignorant person, never having known the rules established by tradition, cannot violate these intelligently for he has no standard or norm upon which to rest his efforts. His conclusions, being based upon ignorance, necessarily rest upon no foundation that has been proven.

At any rate, if a person wants to write music well, he is going to have to acquire an analytical point of view. Most of what sounds well in a piece of music is there because someone gave considerable thought and study to preparation. Inspiration has to be there, it is true, but so does the manifestation of cool and calculating thinking. Very little of what is beautiful and good in this world is the result of accident. Orderly thinking usually produces the results.

See you next month!

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## "Trojan Band"

(Starts on page 8)

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When the Olympic Games were held in Los Angeles in 1932, the Trojan band formed the nucleus of the 10th Olympiad band.

When Mme. Schumann-Heink sang "The Star Spangled Banner" in Los Angeles, she was accompanied by the SC band.

To honor Marshall Foch of France when he visited Los Angeles after World War I, the SC band was called upon to play "La Marseillaise."

The band met John Philip Sousa at the train when he visited Southern California in 1932, and had him as its guest of honor at one of his last appearances in Los Angeles.

Perhaps one of the most dramatic incidents in the band's history occurred upon the death of Knute Rockne. On the steps of the San Jose, Calif., court house the band stood ready to leave on a parade through the city. The news flashed that Rockne was dead. The crowd hushed as the Trojan band sounded taps for the great Notre Dame football coach.

Metropolitan Opera stars Lawrence Tibbett and Nadine Conner sang with the symphonic band when they were SC students.

Another important annual visitor to SC in recent years has been A. A.

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## Uniform Manufacturers CODE OF ETHICS

This voluntary code of ethics was approved and accepted at the 1948 annual meeting of the National Association of Uniform Manufacturers.

1.—It is an unfair trade practice to offer or give free uniform or uniforms and/or accessories separately or in connection with the obtaining of an order. Such offering or gift of merchandise or any other valuable concession shall be considered to be an inducement toward the obtaining of the order and shall be defined as an unfair trade practice.

2.—It is an unfair trade practice to make a special sample uniform to the specifications of the customer without charge for the sole purpose of the solicitation of the order and regardless whether or not the maker subsequently obtains the order. Such special samples shall be charged for when they are made and shall be considered as a sale apart from whether or not the order is subsequently placed. A special sample uniform should be furnished as a final sale and cannot be accepted for credit.

3.—It is an unfair trade practice to make special price concessions or rebates which are other than the regular terms of the firm selling or offering the apparel. This shall prohibit the offering of special inducements such as free alterations, free accessories or any other form or donation particularly as it is being done with the intent to lower the total price and to meet a competitive estimate. Any special concession and deviation from the normal selling terms and conditions of the firm must be considered an unfair trade practice.

4.—The accepting of old uniforms as "TRADE-INS" or part payment in conjunction with the purchase of new uniforms is considered an undesirable method or doing business. It should never become a part of the merchandising and sale of uniform apparel.

5.—It is recommended that each firm prepare its own independent printed price-list covering uniforms, accessories, special tailoring features, etc. This will enable firms to quote definite prices which are readily understood by the consumer. It will help prevent bargaining on the part of the customer and it will avoid guesswork selling or prices which are based on competitors bids.

For additional information write to:  
National Association of Uniform Manufacturers,  
Inc.  
Attention: Mr. Stanley Cummings, executive  
secretary,  
112 East 19th Street, New York, New York.

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## TROJAN BAND

(Starts on page 8)

Harding, director emeritus of bands at the University of Illinois. Sawhill formerly was his assistant.

Harding was presented with a Trojan "Oscar" last year when he came to the SC campus.

Under the direction of Harold Roberts, Pete C. Conn, Lucian Calliet and William Gould, the Trojan band was credited with having originated many of the fancy drills and the wearing of flashy uniforms that have become typical of college bands everywhere.

Sawhill, who fills many requests each year to direct bands and adjudicate high school contests, considers it a definite privilege to have been selected as vice president of the CBDNA.

"You realize how much an organization like this means when you start becoming acquainted with fellow members and their problems over the United States," he said. "This is true at a time like the present when we need all the courage we can give one another to keep our organizations doing what they should for education and the mobilization program.

"The CBDNA members can do a great deal to encourage young people in elementary schools to play instruments through giving children's programs with their college bands and visiting elementary schools personally. It gives any group courage in what they are doing if they know someone is interested in them. Having your university band members play solos and demonstrate instruments in the language the elementary student can understand is a great boost to the elementary student.

"The college or university can be of assistance to the high school director by having practical courses in the regular instrumental curriculum, having regular clinics, visiting his school, helping him to feel the college director is one to work with him rather than someone superior.

"I will never hesitate to marvel at the teaching ability of some of our outstanding high school and elementary directors. Our college directors must keep outstanding organizations to motivate high school groups. We must have something for the high school player to point toward. Good music must be played.

"There is no motivation like good music well played. Be considerate of the other person. Don't forget kindness and interest in the other person's problems is a motivation to you as a college director and will certainly motivate the elementary and high school director."

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## BAND OF AMERICA

(Starts on page 5)

tors and musical directors everywhere. They have done, and are doing, a wonderful job. These teachers and musicians have my admiration. The combination of good teachers and young men and women who want to enjoy the magic of music is making the United States the most tuneful country in the world.

In these troubled times youngsters can serve their country in many ways, but none is more important than by using their talent for music. It pays great dividends. Learning to cooperate, learning the advantages of teamwork, learning that music is a spiritual booster for everyone—by so learning, school musicians and their teachers are making our nation strong.

I am honored to help you in any way I can. I invite any school band that wants to attend the "Band of America" broadcast to write me a letter addressed to 30 Rockefeller Plaza, New York City 20. I'll send you a block of tickets for the earliest program possible. Several bands visit our program each week. They come in uniform and get first-hand look-see on how we do things. After the program I usually chat with the visiting groups.

If your town is too far from New York, perhaps we will meet at an All-State music conference. At these reunions the best school musicians in your area gather and have a chance to play together. Sometimes I'm on hand to conduct. I attend several band conferences each year; I look forward to seeing you there.

Coast to coast let's strike up the band and keep "Marching Forward."

# Classified

## INSTRUMENTS AND REPAIRS

King gold lacquer finish upright BB bass, \$150.00; Grand Rapids gold lacquer finish BB bass, \$140.00; Conn bass clarinet, \$250.00; Martin mellophone gold lacquer finish, \$75.00; Conn 22B gold lacquer trumpet, \$90.00; Martin committeeman model trombone, two-tone lacquer finish, \$100.00; Clarinets \$45.00 and up; New double French horns, \$275.00. All instruments are like new. You have to be satisfied before we are. We repair all instruments—from Piccolos to Sousaphones. Free estimates on all repairs. Blessing's Musician's Supply & Repair Company, Elkhart, Indiana.

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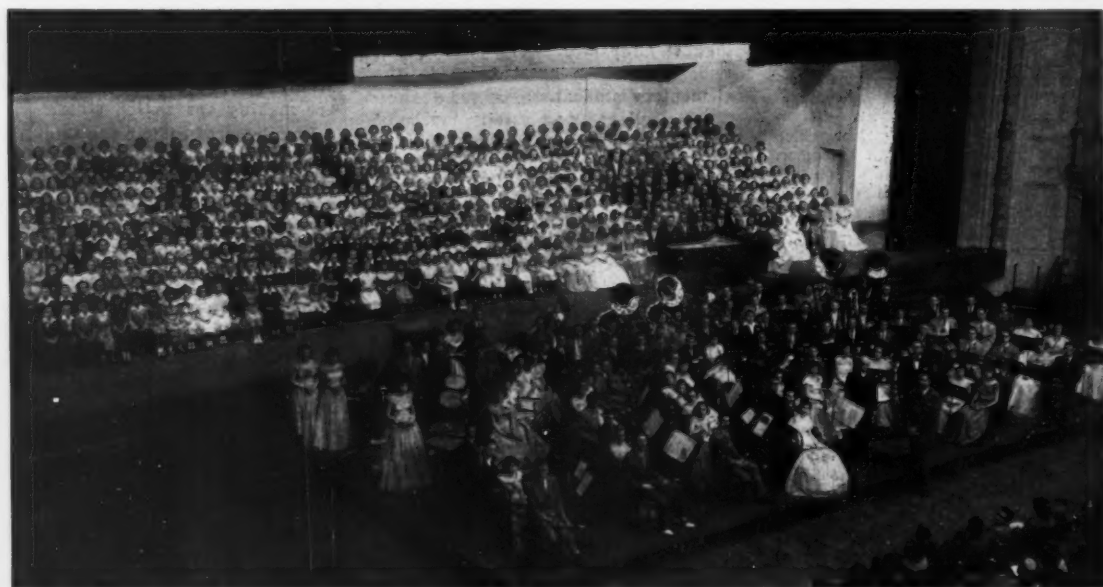
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The Hamilton County, Tennessee, combined music festival, composed of approximately 600 students, including a six grade chorus, a high school chorus, and a 100-piece concert band. Chairman of the Festival was Milton Allen, Hamilton County Supervisor of Music. Chairman of the band was your columnist, B. H. Walker. Guest Director for the band was Glenn Cliff Bainum from Northwestern University. Guest Director of the chorus was Walter Ehret from Malverne, New York. The Festival was climaxed with a concert in Municipal Auditorium on March 30.

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